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SITT

STUDIES FOR THE VIOLIN

Op. 32 Book III

(GRUENBERG)

F.G.HALE

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Hans Sitt

STUDIES FOR THE VIOLIN

Op. 32, Book III

Twenty Studies in Shifting (Changing of Positions)

EDITED BY

EUGENE GRUENBERG

Boston: OLIVER DITSON COMPANY

New York: CHAS. H. DITSON & CO Chicago: LYON & HEALY

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Mar. 12, 1938

STUDIES FOR THE VIOLIN

BY

HANS SITT

OP. 32

REVISED EDITION

WITH FINGERING, BOWING VARIANTS, AND EXPLANATORY REMARKS

BY

EUGENE GRUENBERG

Book I. Twenty Studies in the First Position.

Book II. Twenty Studies in the Second, Third, Fourth and Fifth Positions.

Book III. Twenty Studies in Shifting (Changing of Positions).

EDITOR'S PREFACE

The Studies for the Violin, Op. 32, by Hans Sitt occupy a conspicuous place among the excellent works of the present day. As with the majority of violin exercises, they are principally devoted, according to the author's statement, to the development of the left hand. In preparing this new and revised edition the editor has therefore sought to offer the student an exhibition of all desirable varieties of bowing.

It is evident that these exercises, although originally planned for beginners, will also be of great value to the advanced player, giving him a welcome chance of practicing even the most difficult varieties of bowing under as agreeable and comfortable conditions as may be.

In the last four exercises of the first book the dashes, indicating which fingers are to be kept down, have been intentionally omitted, in order to allow the pupil to prove on the spot how well the disciplining of the fingers has succeeded in making him obs rve one of the most important, and also most neglected, rules of violin playing.

Naturally the variants of bowing will have to be selected in every case according to the particular grade and ability of the pupil.

Eugene Gruenberg

Boston, February 1, 1905.

EXPLANATION OF SIGNS AND HINTS IN REGARD TO BOWING

--- The short dash, applied to single notes, calls for a *sustained stroke* with little bow.

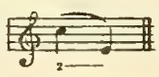
Several dashes, connected by a slur, indicate a *sustained staccato.*

... Dots, indicating a short and dry tone character, are used in connection with the following strokes: *Hammered, artificial spiccato, natural spiccato, hammered spiccato,* and when connected by means of a tie or slur, also the following: *Staccato, ricochet, French (flying) staccato, tremolo,* and *arpeggio.* Dots, connected with a slur, mean, as a rule, *staccato,* unless otherwise indicated.

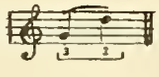
The combination of dash and dot means simply a *sustained stroke, slightly abbreviated,* before the next note is begun. This is accomplished by a quicker stroke and by an instantaneous halting of the bow after each note, without lifting it from the string.

When connected by a slur, the dotted dashes mean a sort of *sustained staccato,* viz., a little drier in character than that mentioned above.

—— To retain a finger (hold it down), after it has been used, *e.g.:*—



To place a finger simultaneously on two strings, *e.g.:*—



W B Whole bow.

U B Upper bow.

L B Lower bow.

M B Middle bow.

Pt. At the point.

Fr. At the frog.

The Strokes and Their Characteristics

Sustained. Of a singing, mellow, carrying tone character.

Hammered. Short, dry, explosive, heavy tone character.

Artificial spiccato. Short, elastic, light-weight tone character.

Natural spiccato. The same, still lighter tone character.

Legato. Of a sustained tone character.

Semi staccato. Half-legato.

Staccato. Brilliant, fascinating tone character.

Hammered spiccato. Violent, powerful, clumsy tone character.

Ricochet.
French staccato.
Tremolo.
Arpeggio.
} Joyous, reckless, and graceful tone character.

There are only three kinds of fundamental strokes: The sustained (or singing), the hammered, and the springing stroke (spiccato). All the other strokes are either modified or combined derivations.

PRACTICAL HINTS

BY THE EDITOR

This book is devoted to the introduction of two new elements, *shifting* and *sliding*. It did not appear, therefore, advisable to increase difficulties by a display of many bowing variants, but to select only a few of the simplest character.

Only the student who is well acquainted with the first five positions, as exhibited in Book II, will be able to solve successfully the two problems mentioned above.

A brief explanation of the terms *position* and *shifting*, as well as a few leading hints in regard to the hand's attitude in the different positions, having been given in the second book, it remains now to throw some light upon the two tasks confronting the student in this volume.

In shifting, the hand must be moved *as a whole*, and without bending the wrist, together with the forearm, from the elbow joint.

A very important and characteristic feature of the shifting is *the sliding* of the finger tips. The action of shifting is not necessarily, although often, connected with the action of sliding. The latter, however, is to be treated differently in different cases, depending on the question whether it is to be merely a *means of shifting*, or an intended *effect*.

In the first case, the finger tip entirely avoiding any hard pressing during the action of sliding, the result appears to be more a sort of skipping than of sliding; for the latter becomes almost imperceptible to the ear, owing to the hand's sudden shifting and the finger's light-weight action.

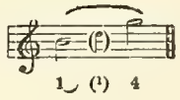
It is quite different in a case where a so-called *sliding effect* is demanded. Then the process of sliding requires a more or less increased pressing power of the finger tips — more in passages of a passionate nature, less in others. It is easy to understand that the shifting process of the hand will be considerably slower in a sliding effect than in a mere change of position, which, as hinted before, is executed by a very sudden, skiplike motion.

The sign indicating a sliding effect is a line, either straight or curved, applied to a figure corresponding with the finger to be employed.

It is customary to place this line before as well as after, and also above or below the figure indicating the sliding finger.

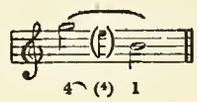
There are three kinds of sliding effects in use: —

(1) The finger, applied to the first note, is sliding, after which some other finger, somewhat hitting the string, will occupy the place of the second note, *e.g.*:—

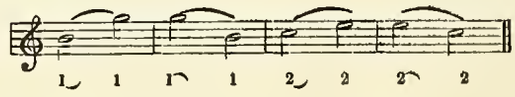


The first finger must slide until the position of the next note (G) is reached, — viz., it will slide up to the tone D. This, however, must not be heard, as in that very moment the fourth finger has to fall down by stopping the required note.

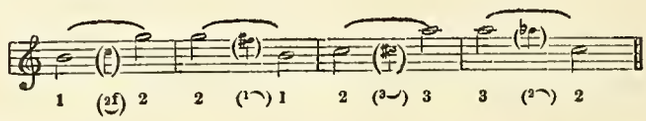
In going down from a high note to a lower the sliding must again be done with the finger applied to the first note; but after reaching the desired position, it must also produce a sort of picking the string, and, in fact, of the concluding note, *e.g.*:—



(2) Both notes being played with one finger, the same finger will, of course, produce the sliding, *e.g.*: —

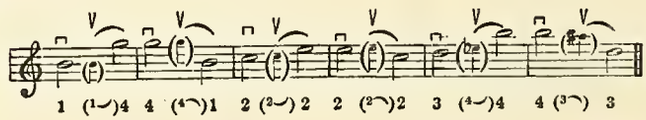


(3) The sliding is done by the finger devoted to the concluding note, *e.g.*: —



Making audible the note at which the sliding finger begins its action must be avoided.

When the two notes, connected by a *portamento* (viz., sliding effect), are not slurred, the second stroke must include the portamento, *e.g.*:—



The difficulty here arises from the fact that the second stroke must really begin with the sliding, without making audible the little grace notes which are printed above. In the first attempts, however, it will be well to play the grace notes distinctly.

As a general rule it is advisable not to press too hard with the sliding fingers, and to hold the same considerably less vertical than usual, in order to bring the lower, fleshier part of the finger tip in touch with the string.

EUGENE GRUENBERG.

Boston, February 1, 1905.

Studies for the Violin

BOOK III

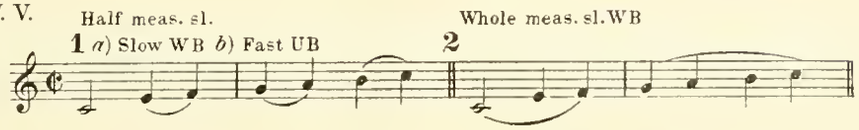
STUDIES IN CHANGING POSITIONS

Edited by EUGENE GRUENBERG

HANS SITT, Op. 32, Book III

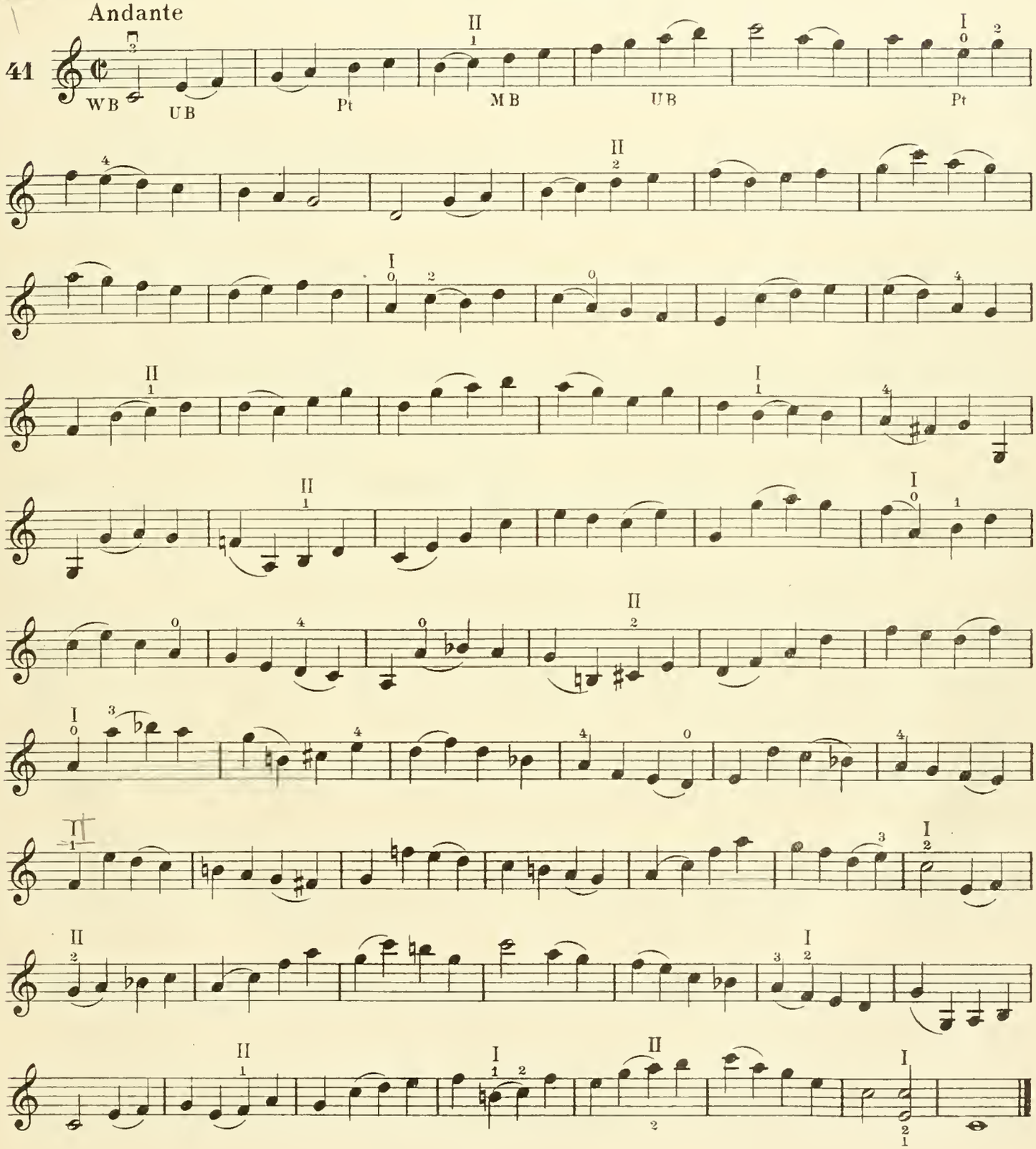
1st & 2d POSITIONS

Roman figures I. II. III. IV. V. indicating the Positions



Andante

41



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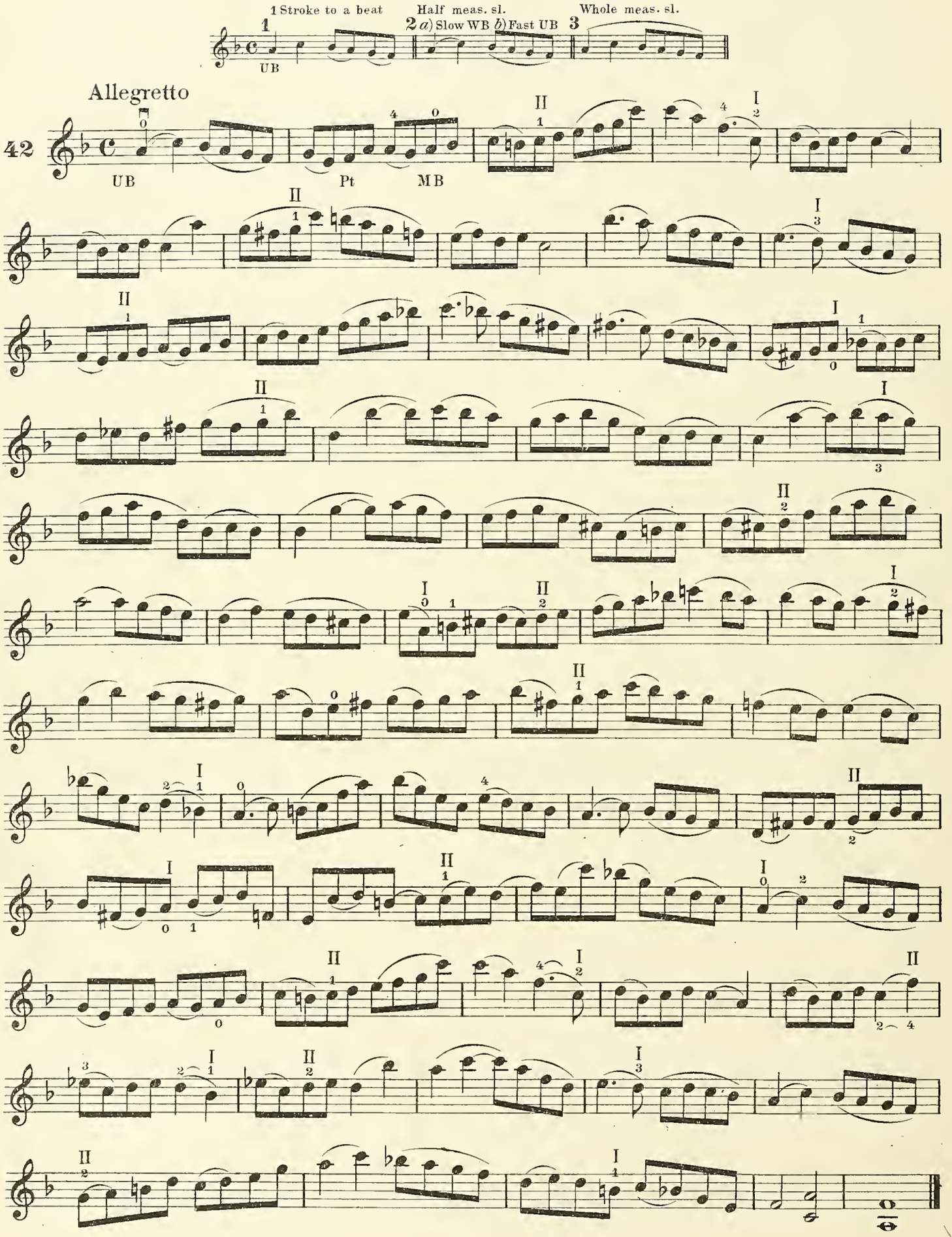
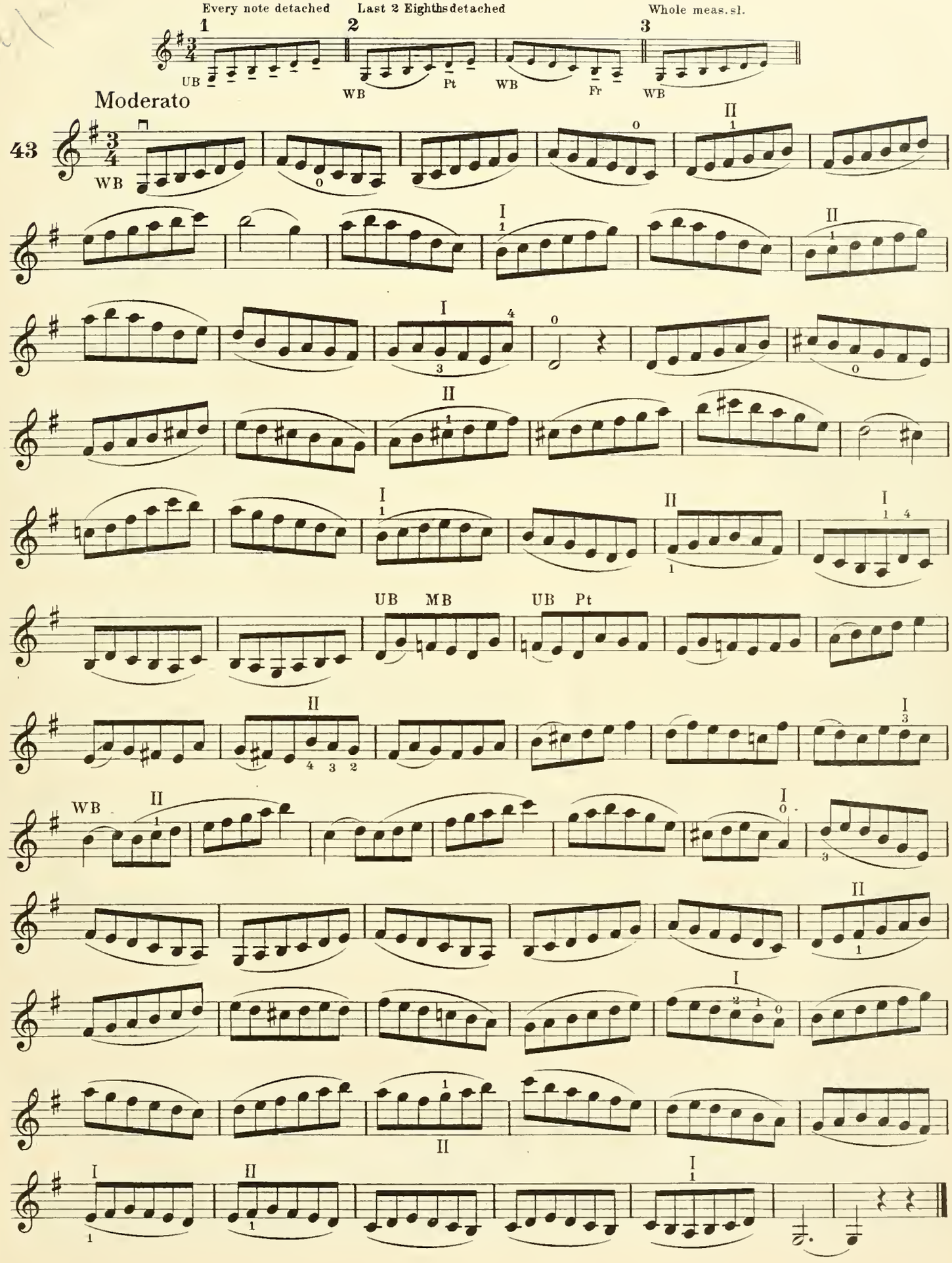
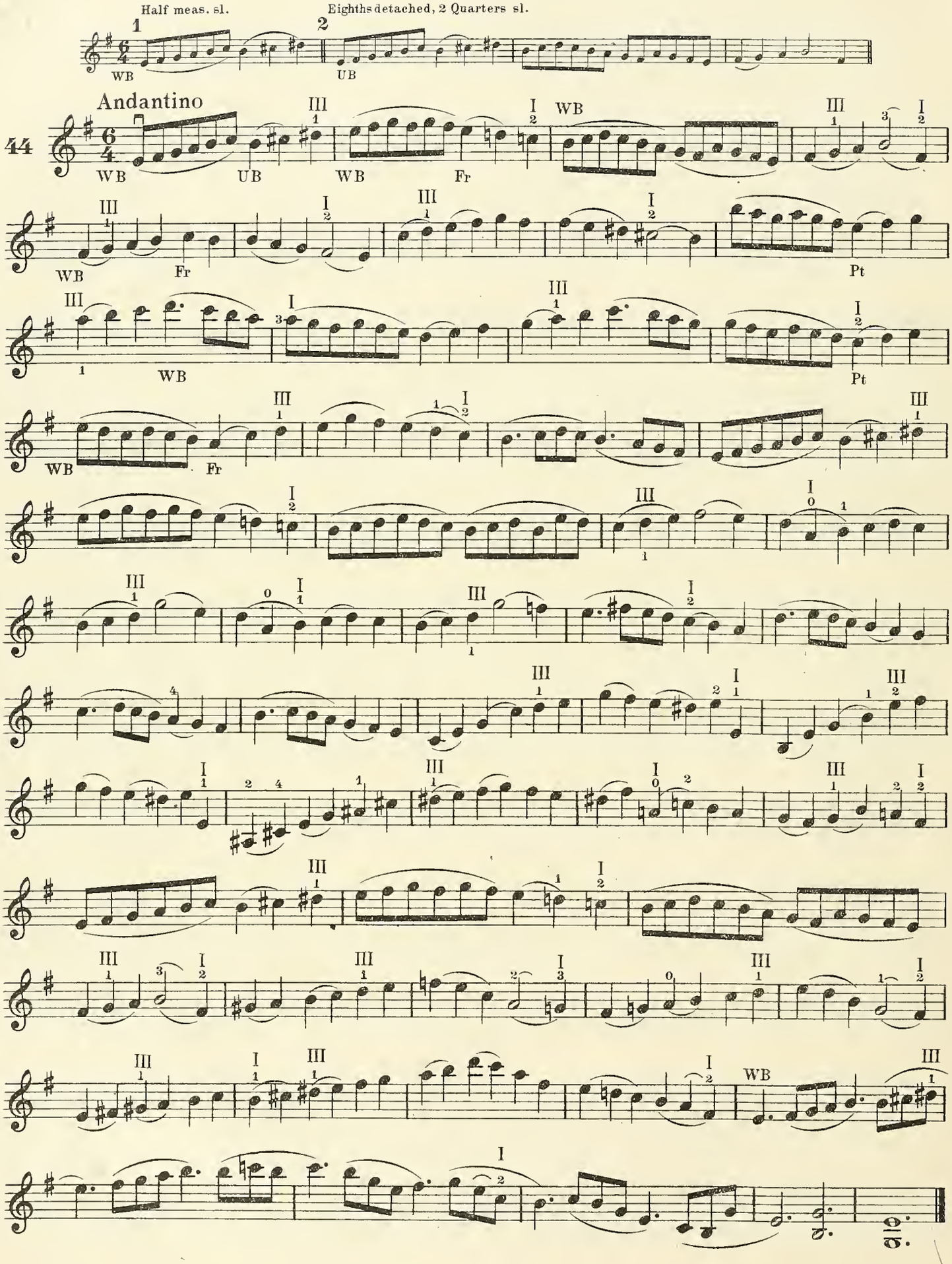
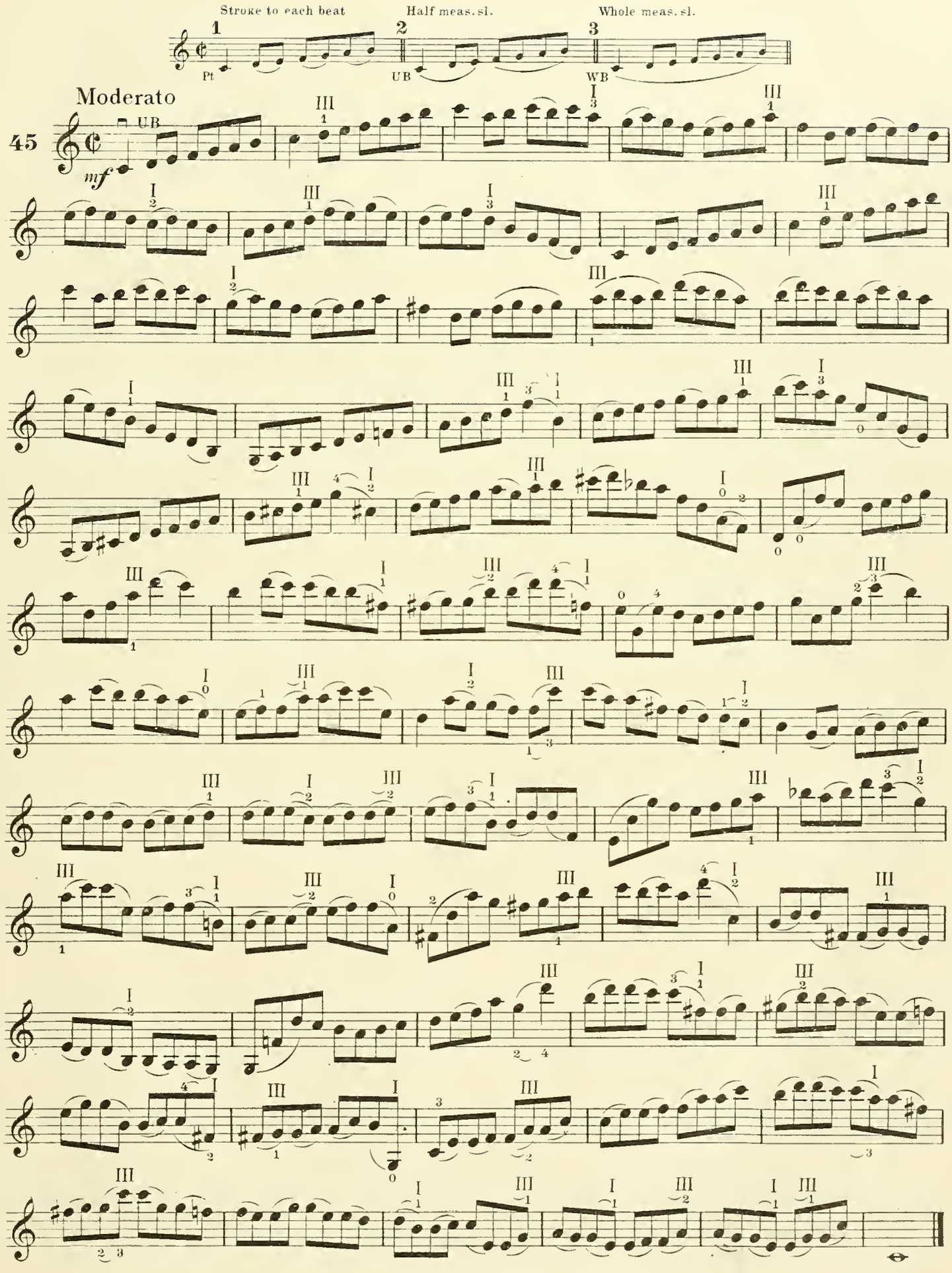
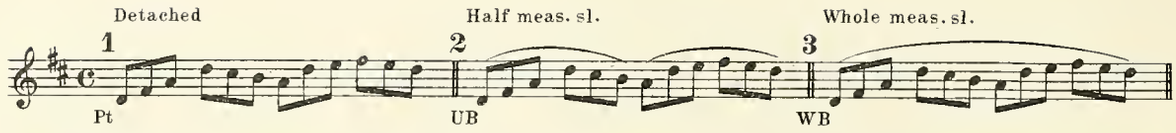

1 Stroke to a beat
Half meas. sl.
Whole meas. sl.
1
2 a) Slow WB b) Fast UB
3
UB
Allegretto
42
UB
Pt
MB


Every note detached
Last 2 Eighths detached
Whole meas. sl.
1
2
3
UB
WB
Pt
WB
Fr
WB
Moderato
43
WB
UB MB
UB Pt
WB


Half meas. sl.
Eighths detached, 2 Quarters sl.
Andantino
44
WB
UB
Fr
Pt


Stroke to each beat
Half meas. sl.
Whole meas. sl.
1
2
3
Pt
UB
WB
Moderato
45
UB
mf

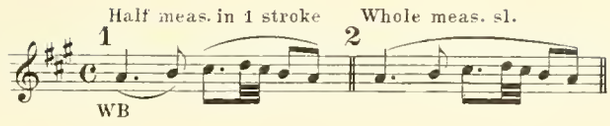
1st & 3d POSITIONS



Moderato

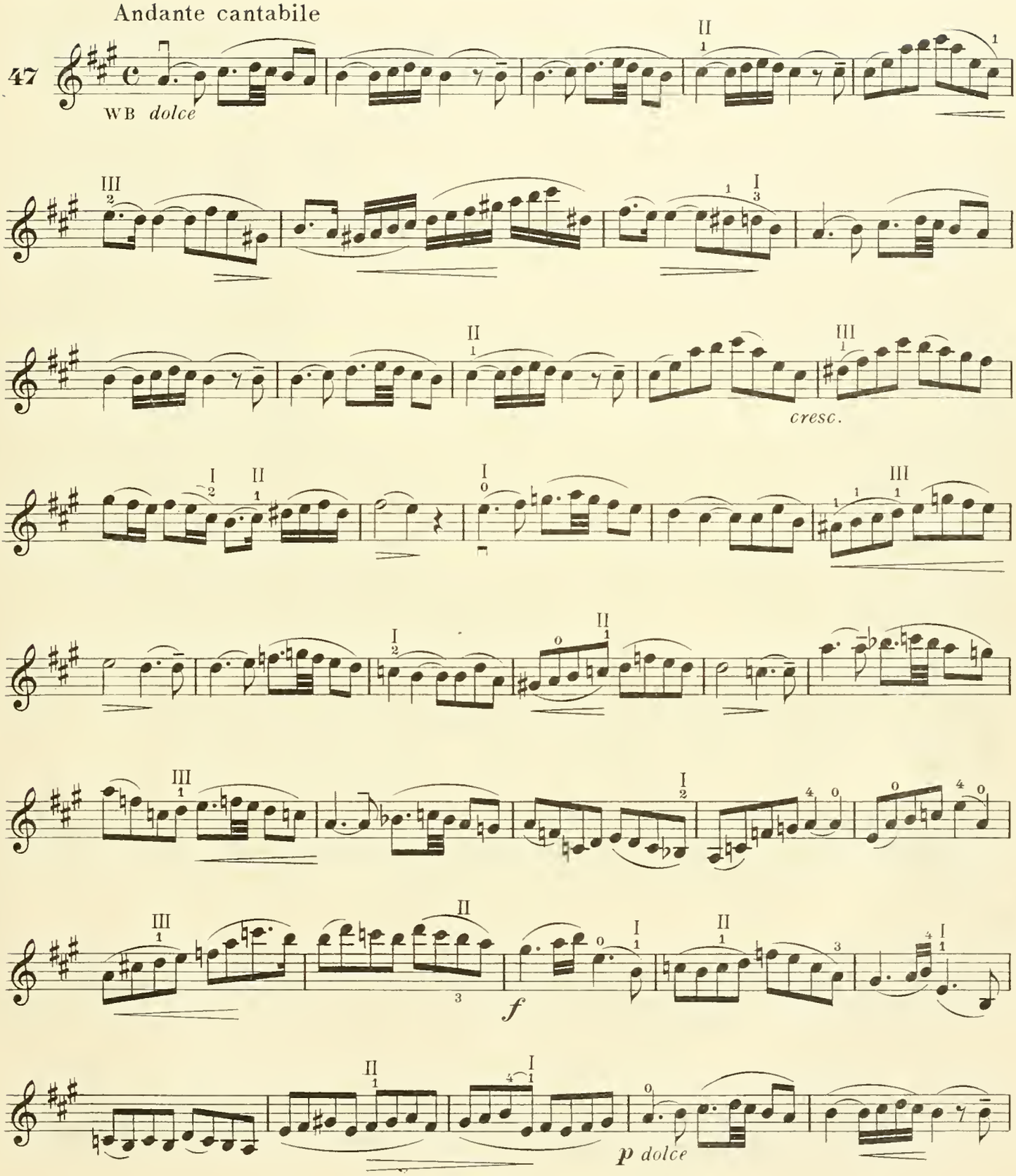
46

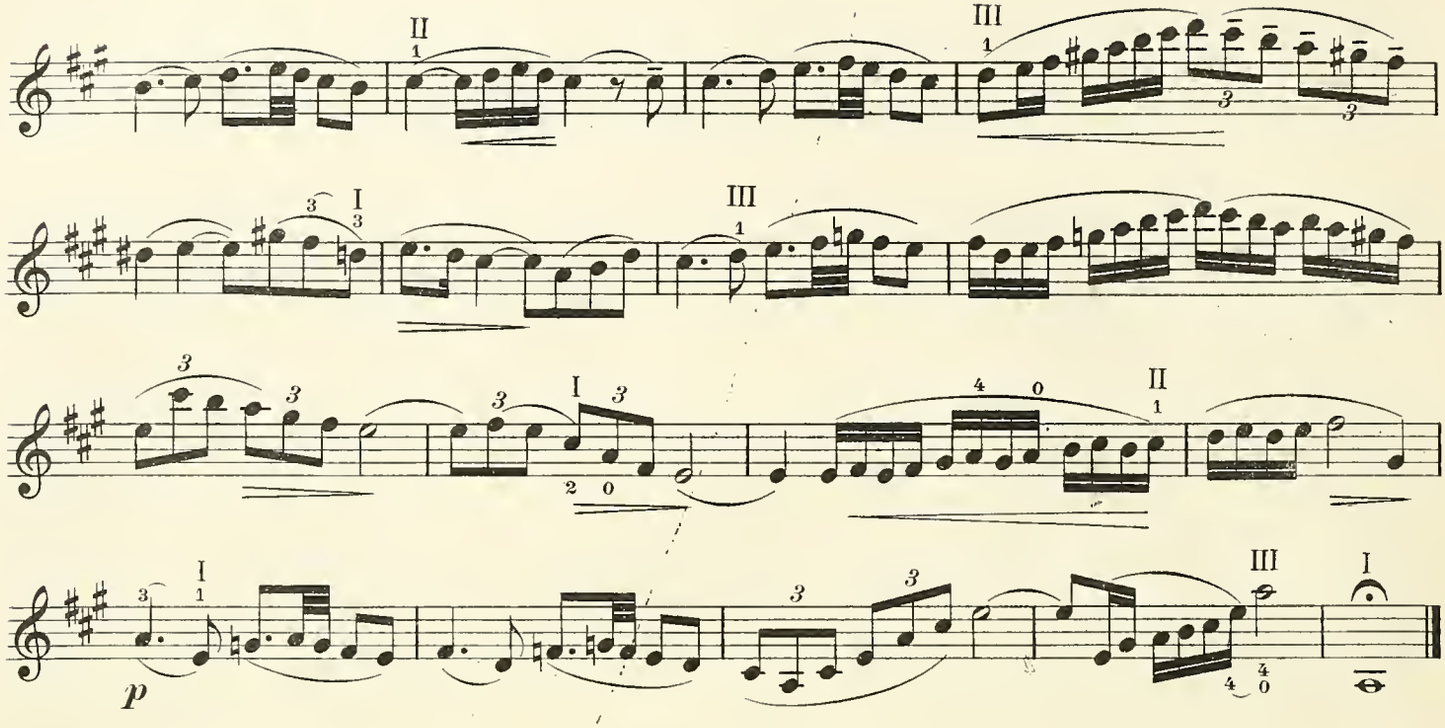
Near Pt



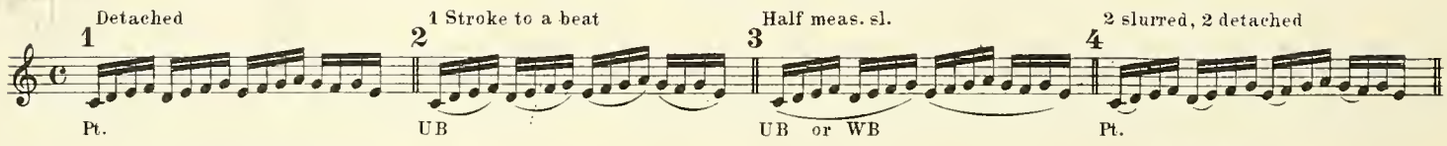
Andante cantabile

47

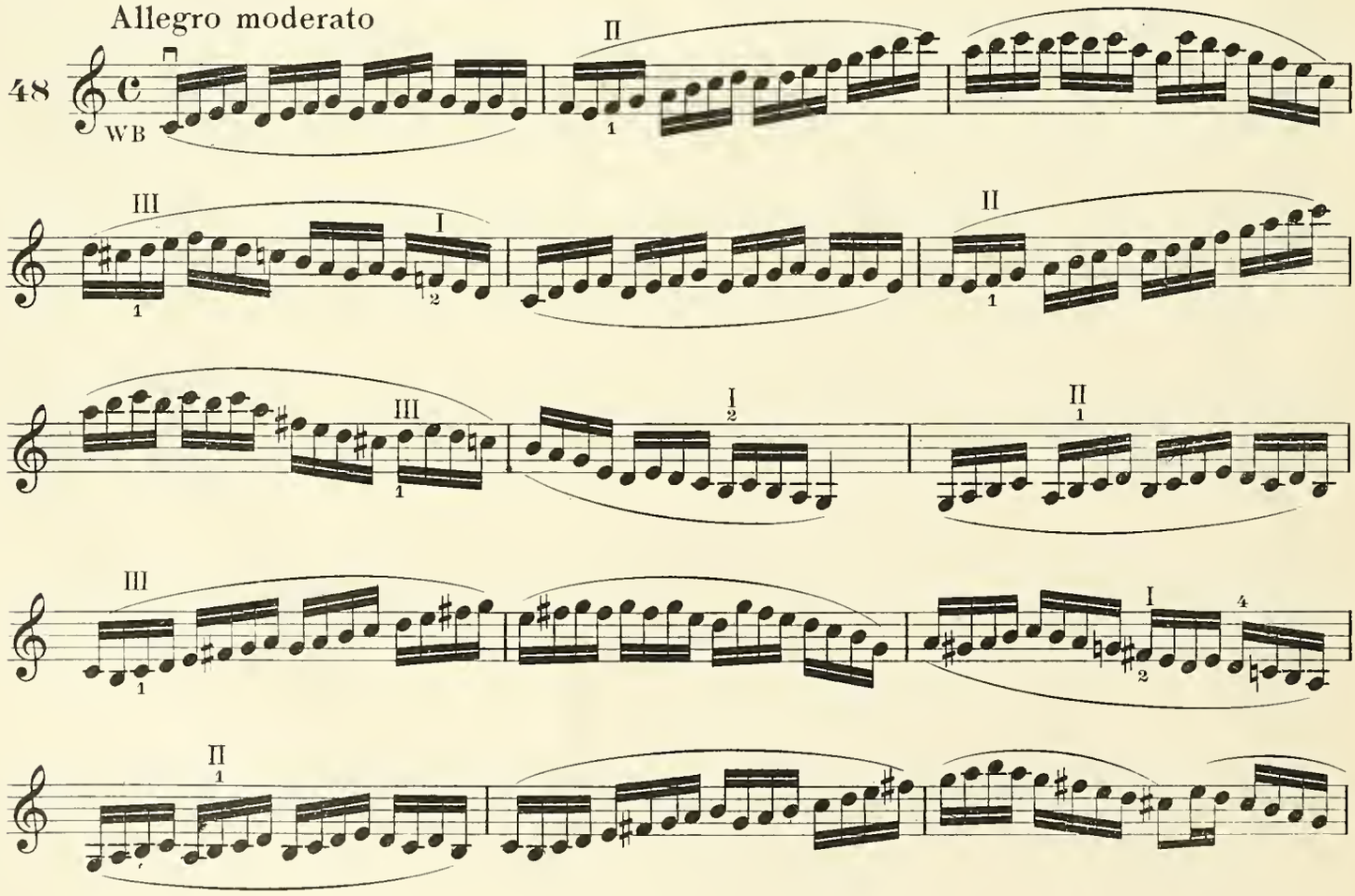


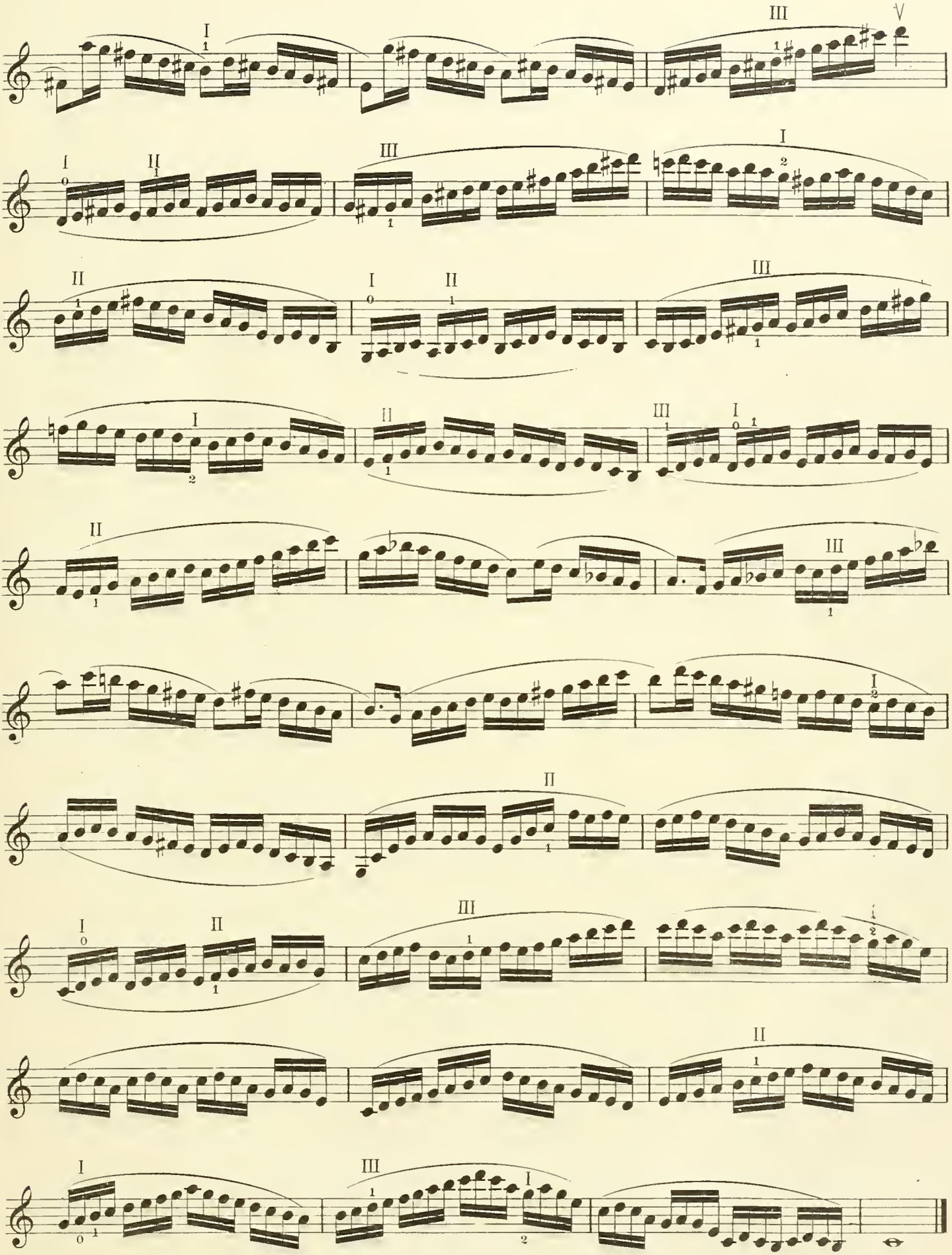


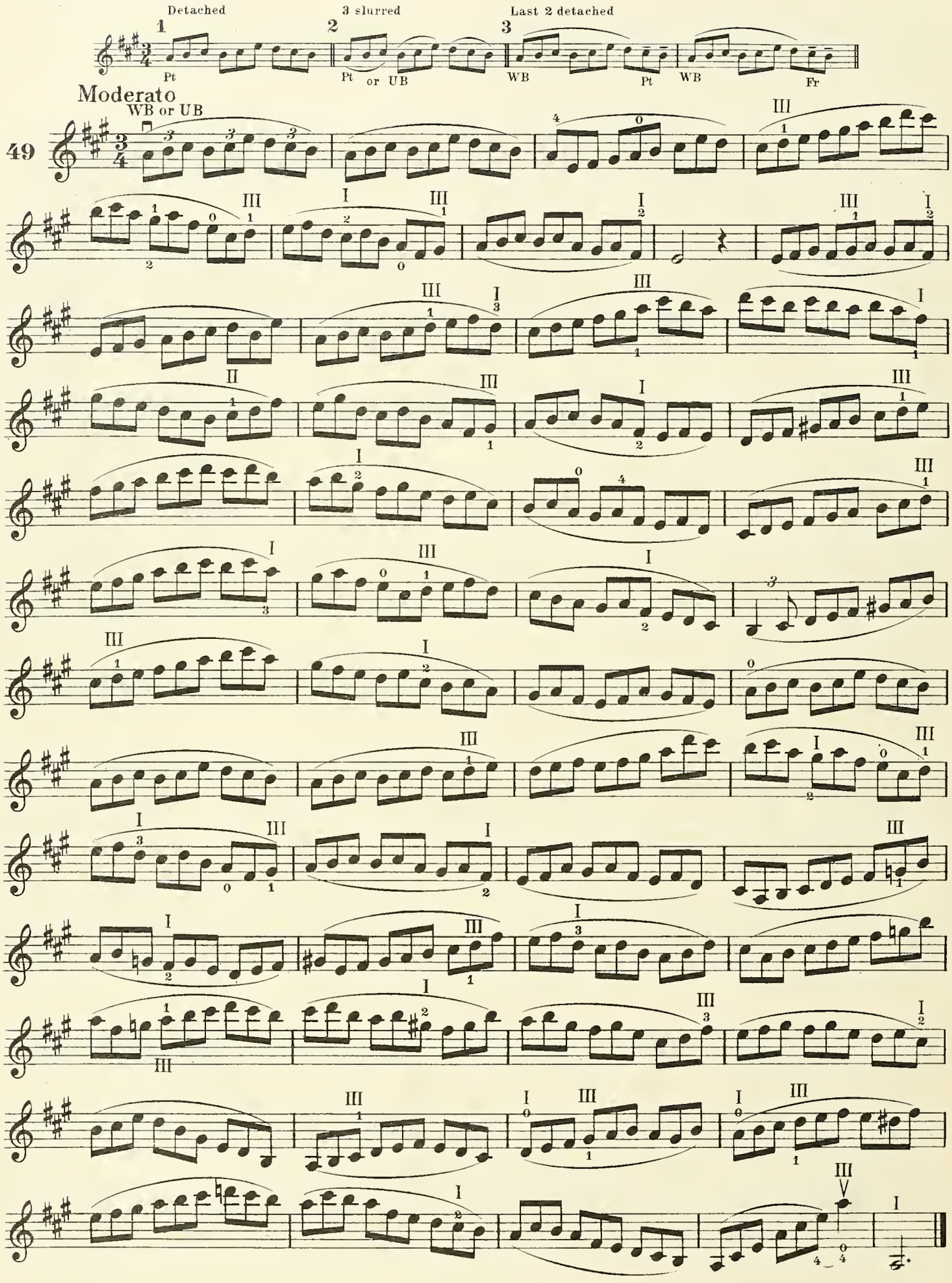
1st, 2d & 3d POSITIONS



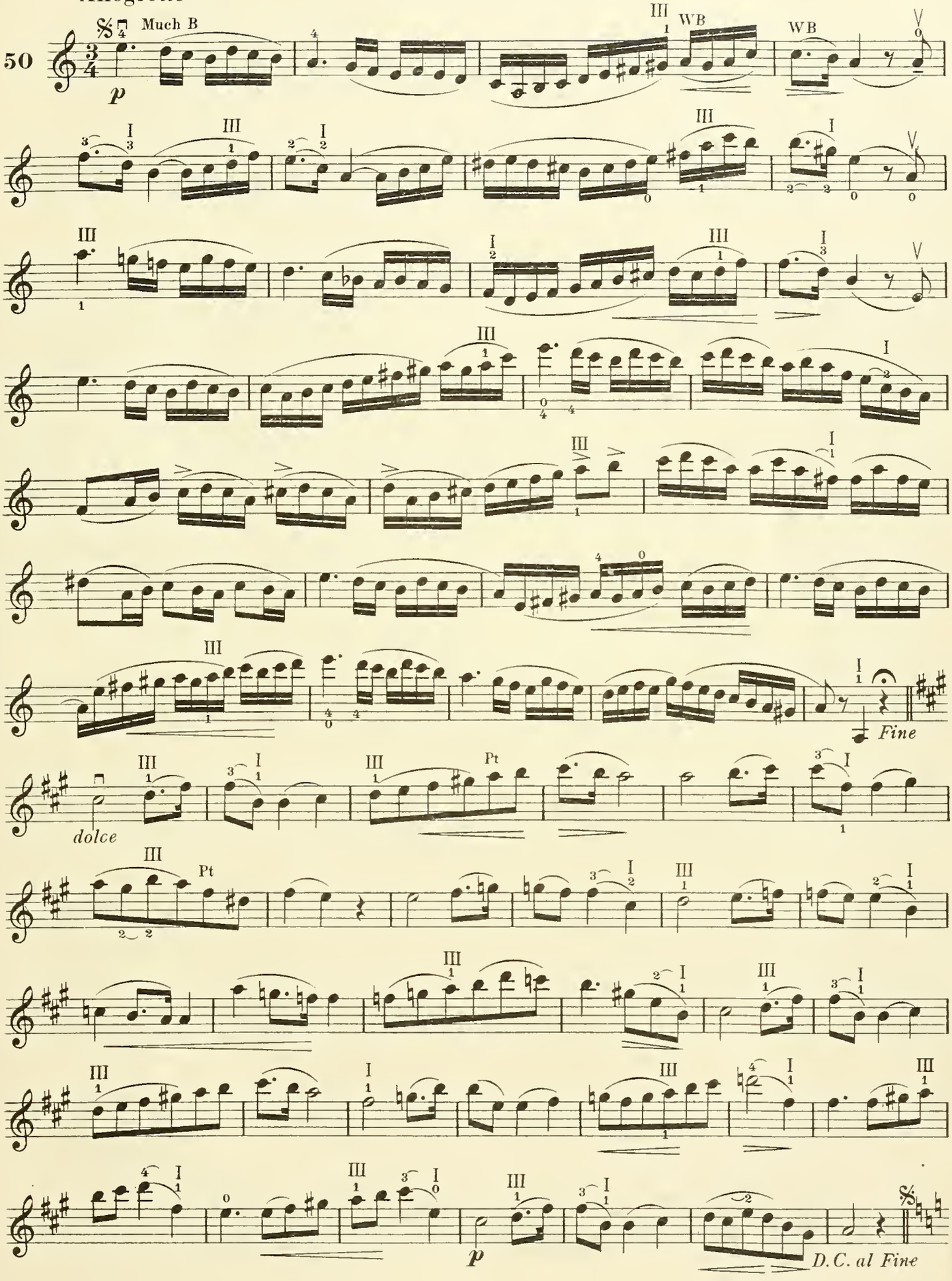
Allegro moderato



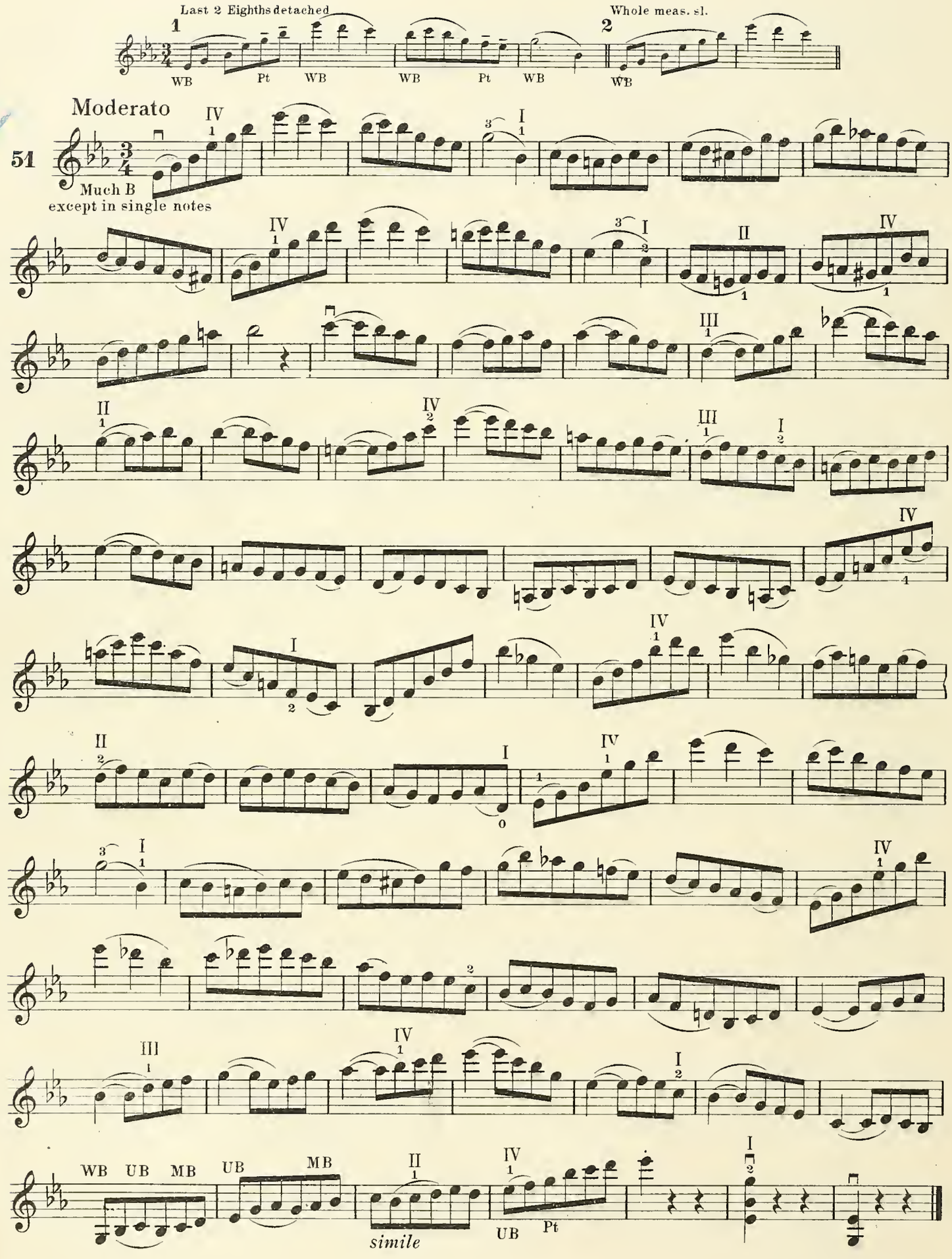


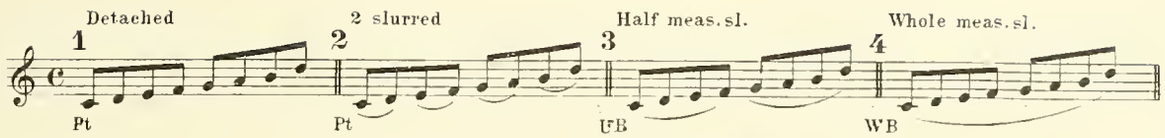

Detached
3 slurred
Last 2 detached
1
2
3
Pt
Pt or UB
WB
Pt
WB
Fr
Moderato
WB or UB
49

Allegretto



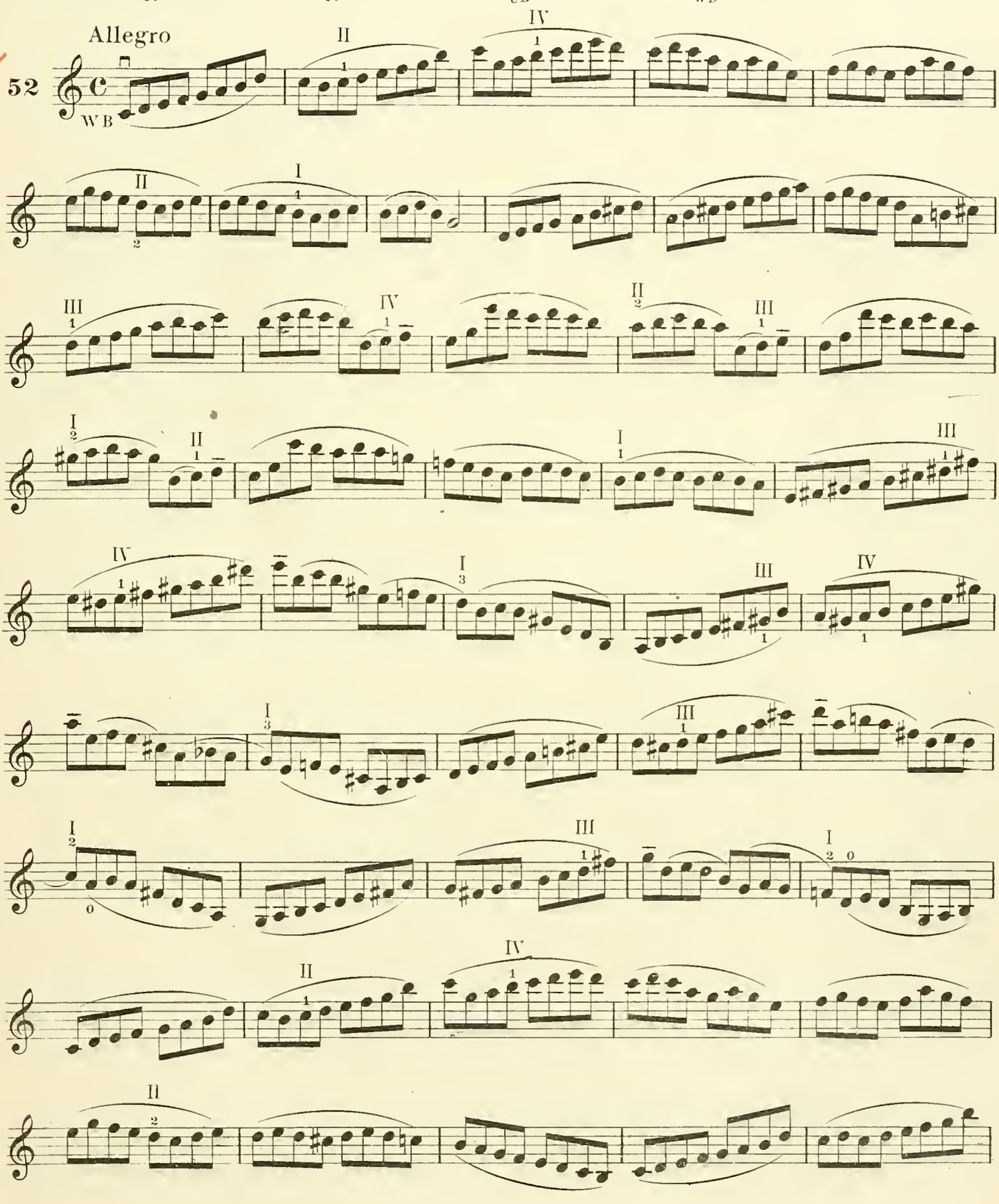
4 - 107 - 64768 - 26

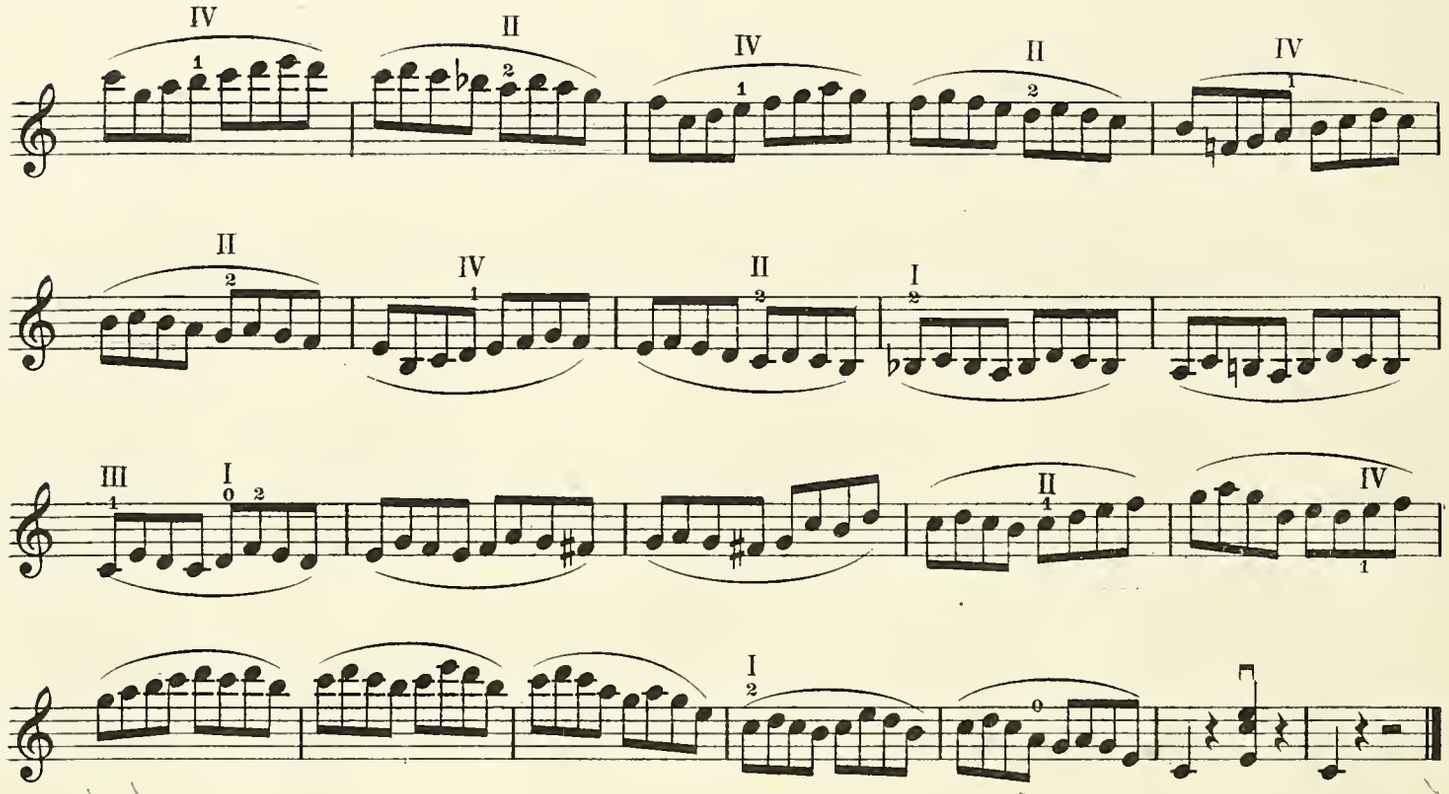

Last 2 Eighths detached
1
2
Whole meas. sl.
WB
Pt
WB
WB
Pt
WB
WB
Moderato
51
Much B
except in single notes
simile
UB
Pt


Detached
1
Pt
2 slurred
2
Pt
Half meas. sl.
3
UB
Whole meas. sl.
4
WB

Allegro

52


WB

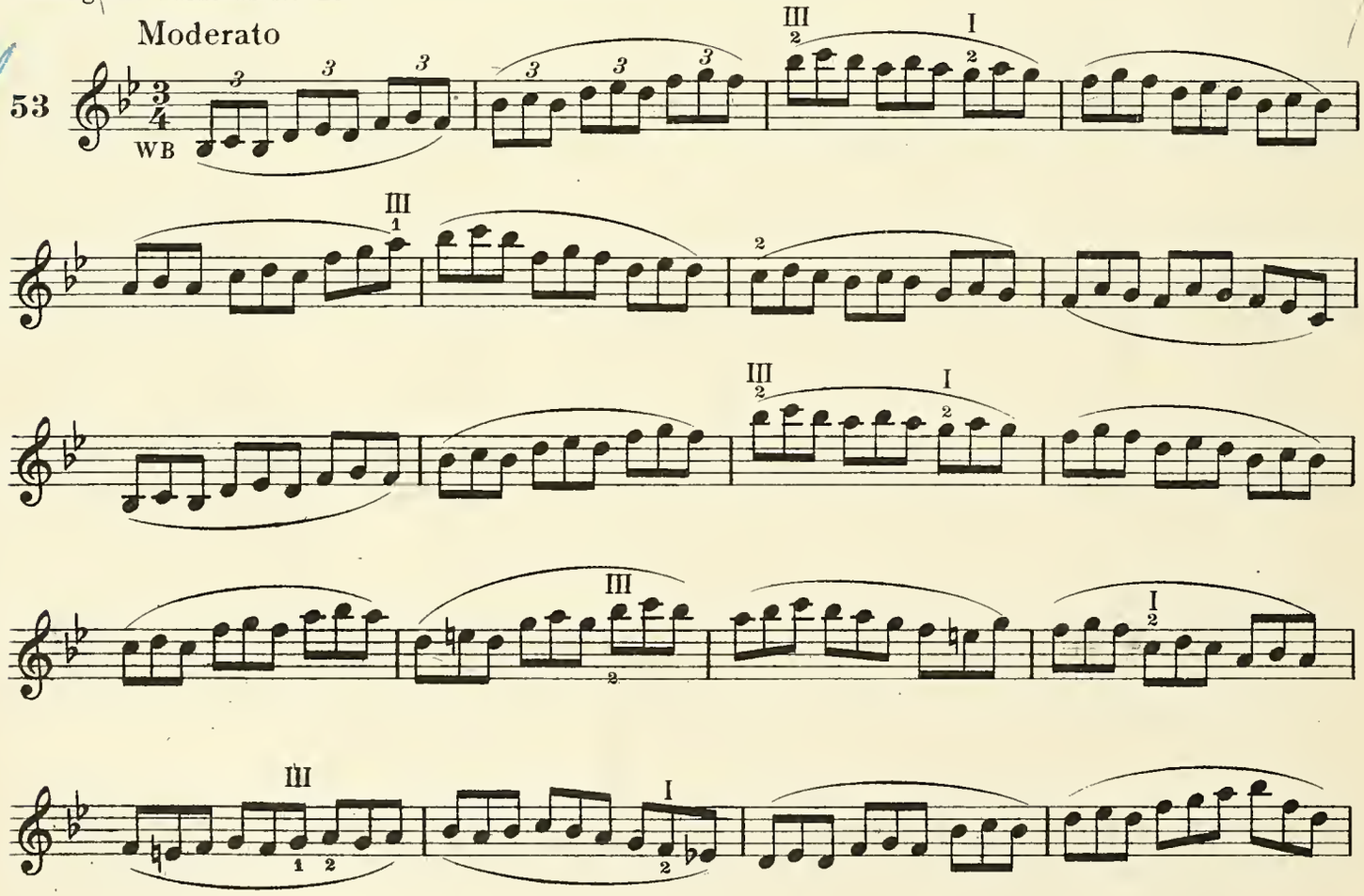


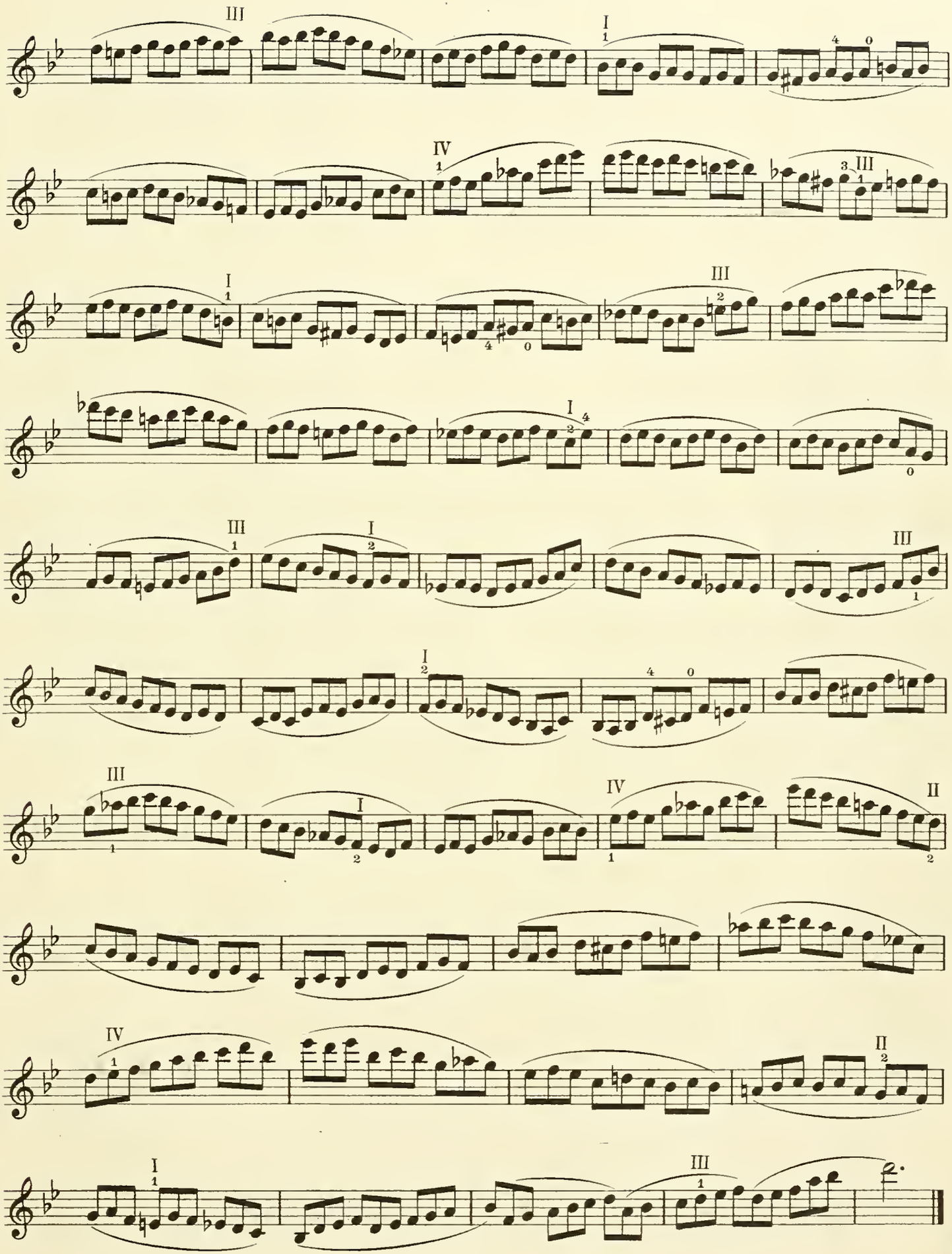
Bowing the same as Nº 49

1st, 2d, 3d & 4th POSITIONS

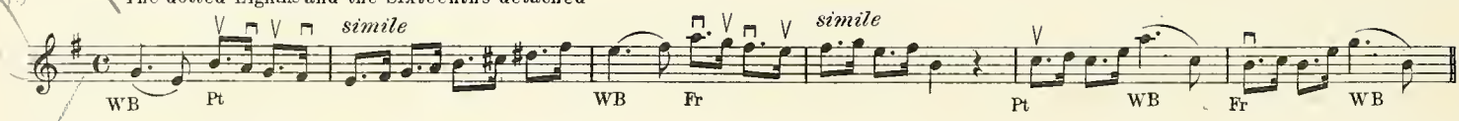
Moderato

53



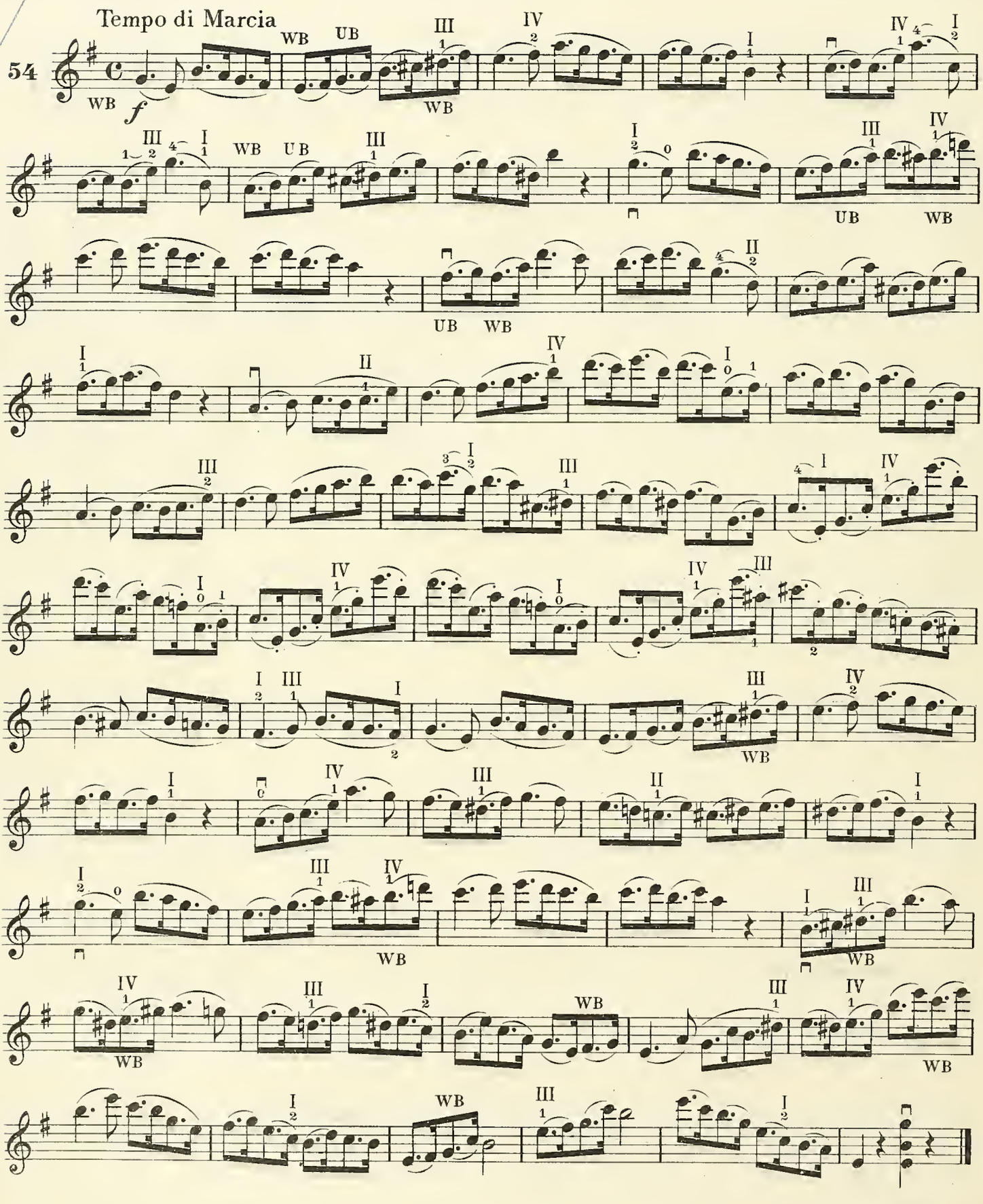


The dotted Eighths and the Sixteenths detached



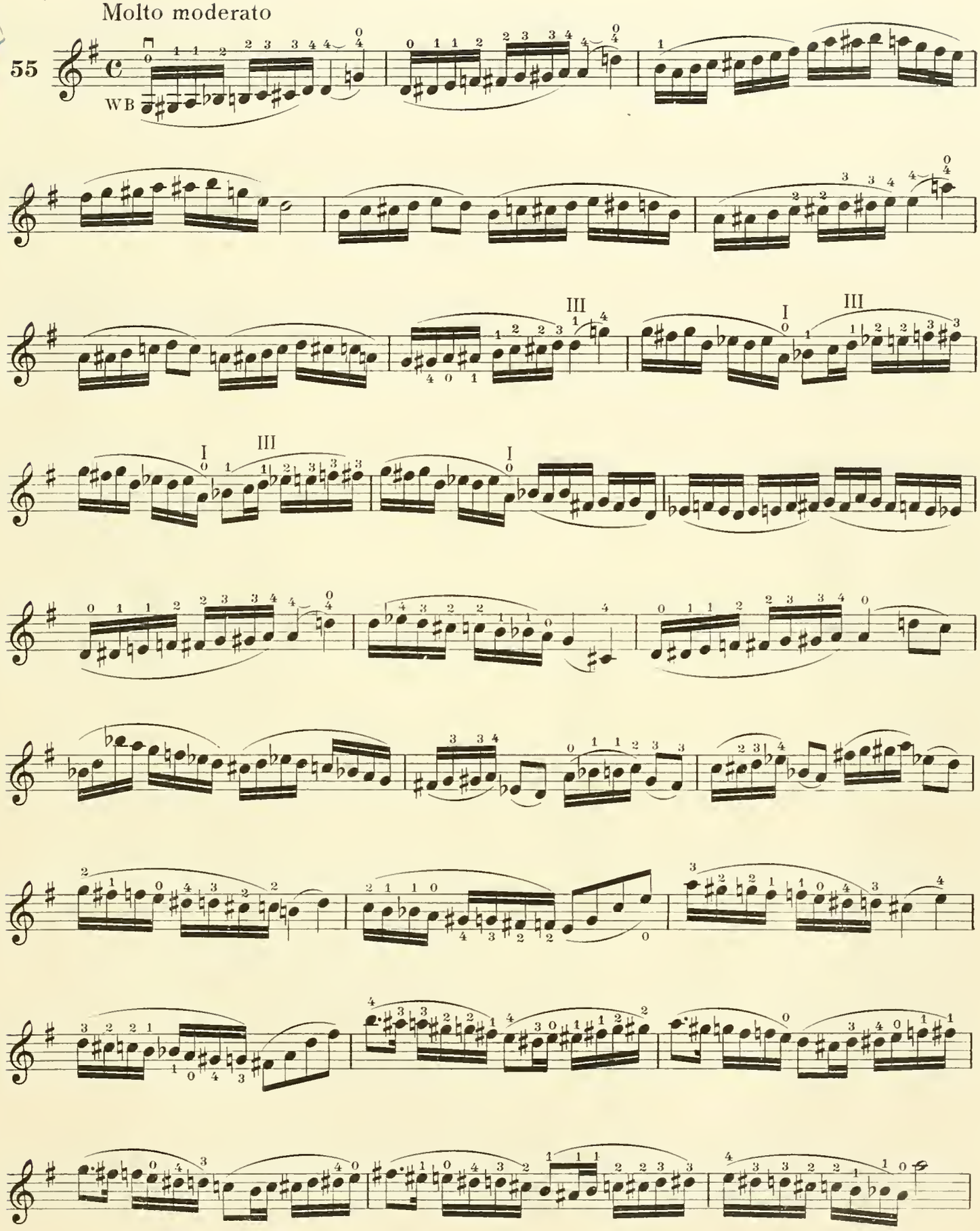
Tempo di Marcia

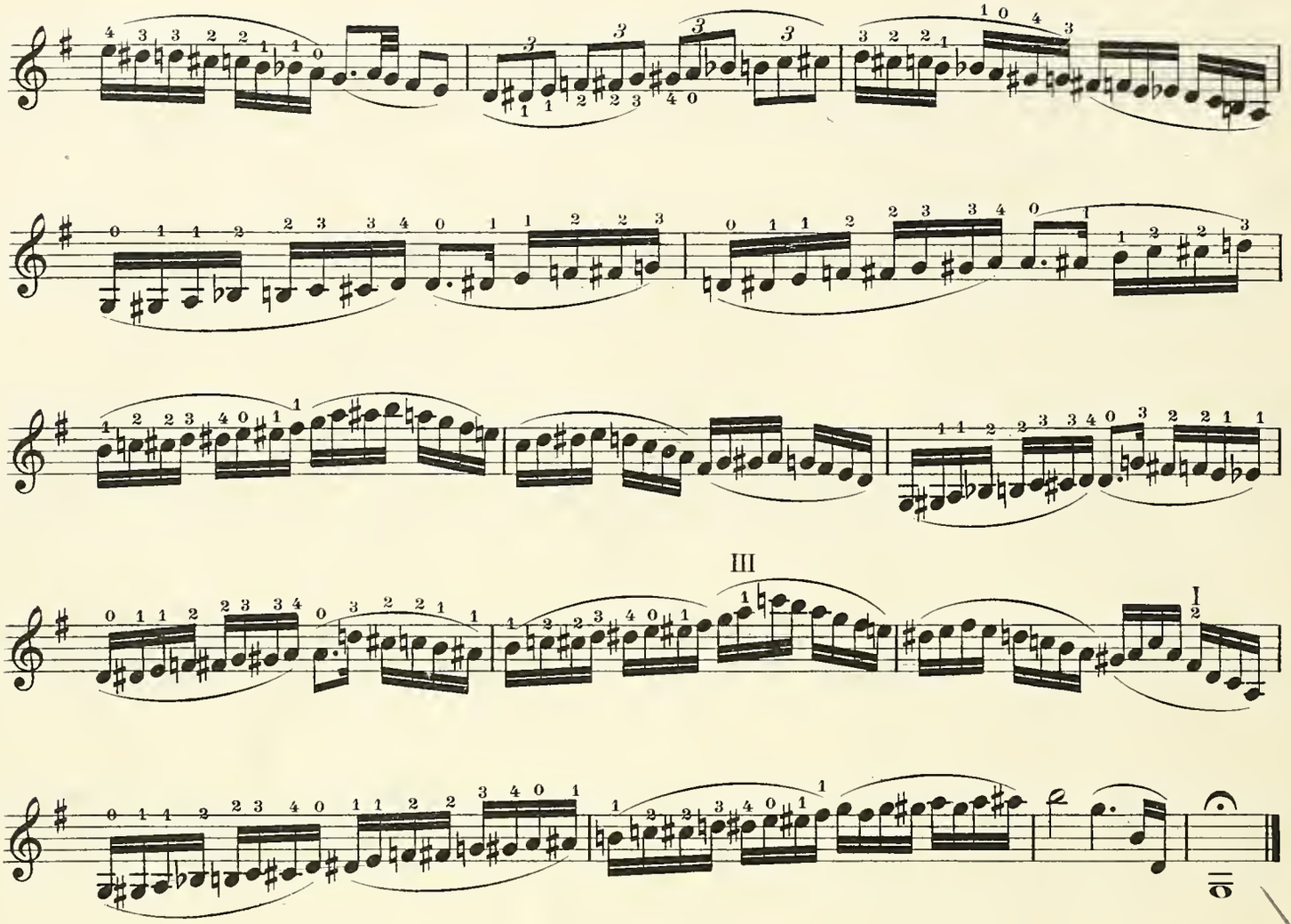
54



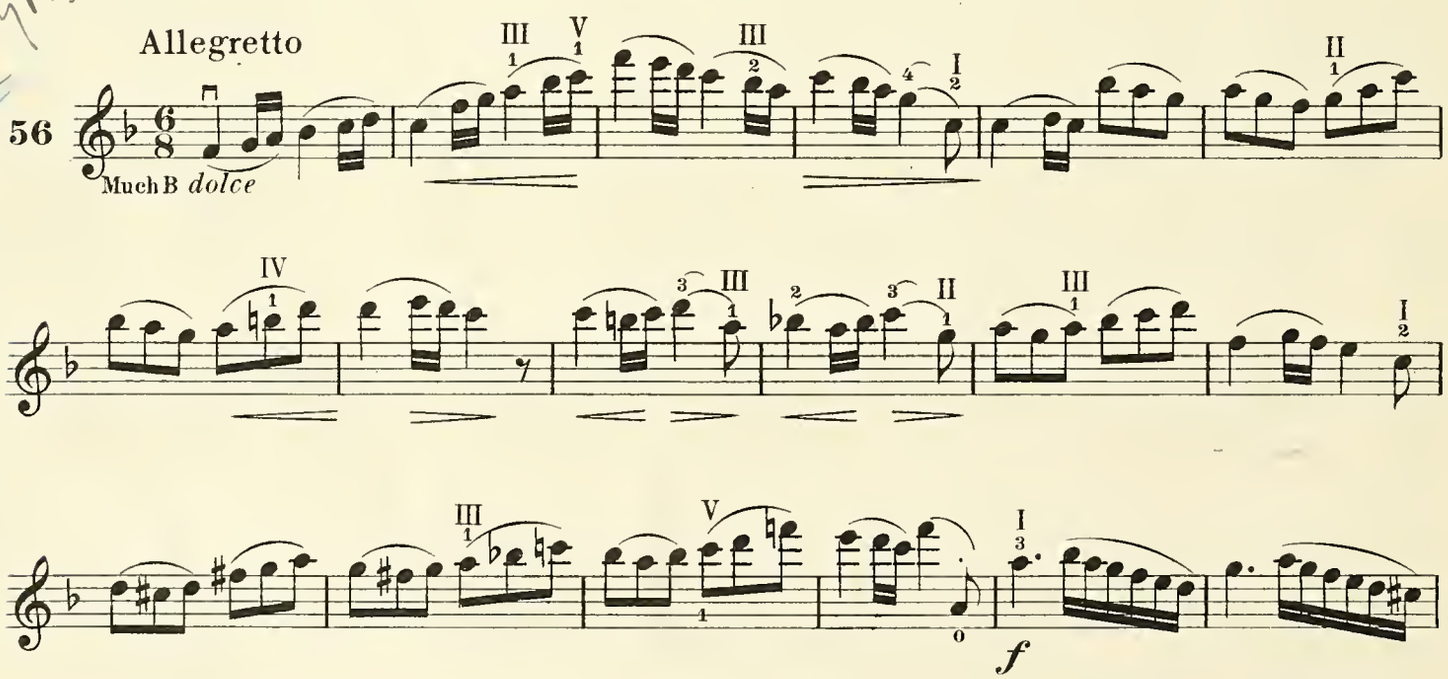
Molto moderato

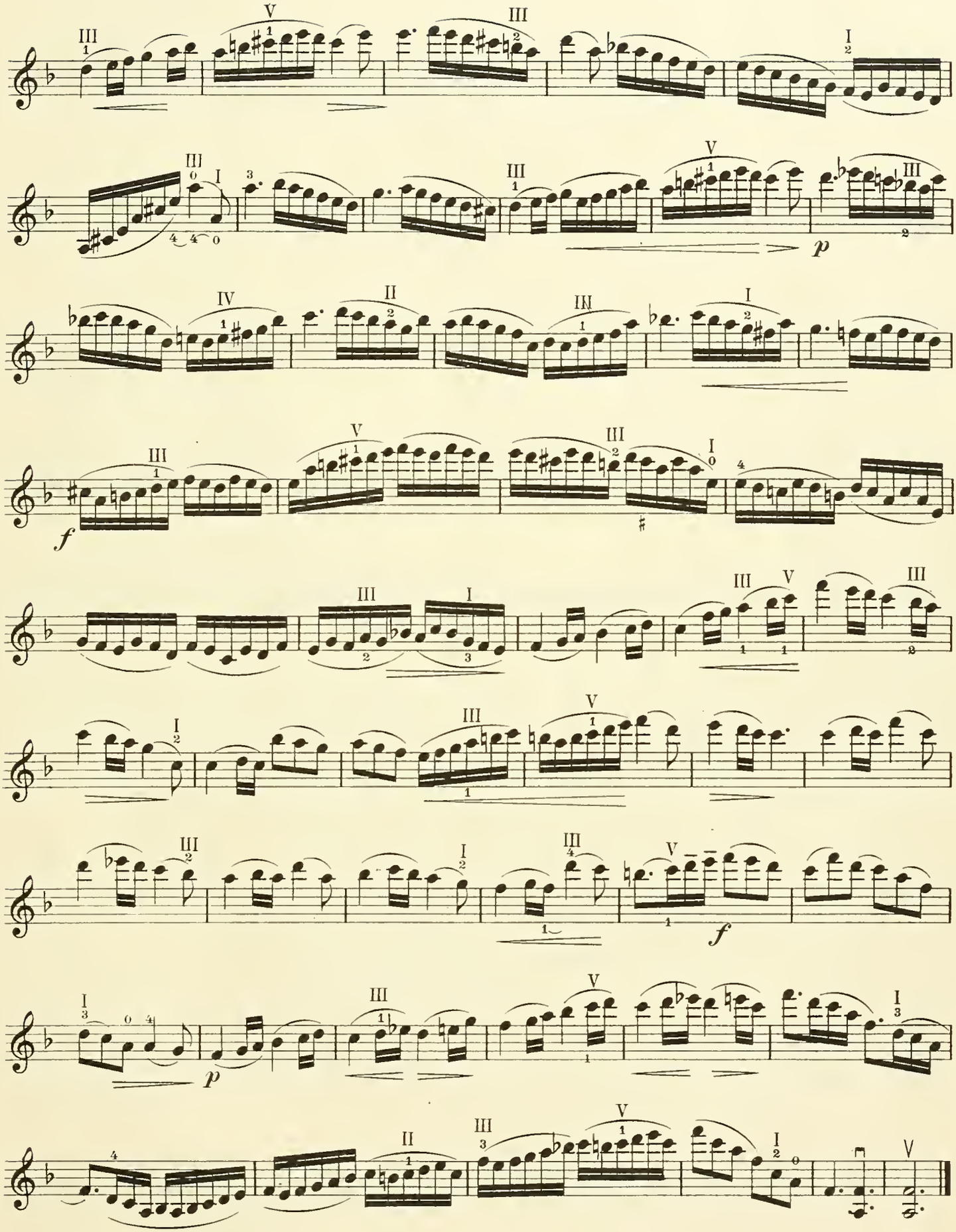
55





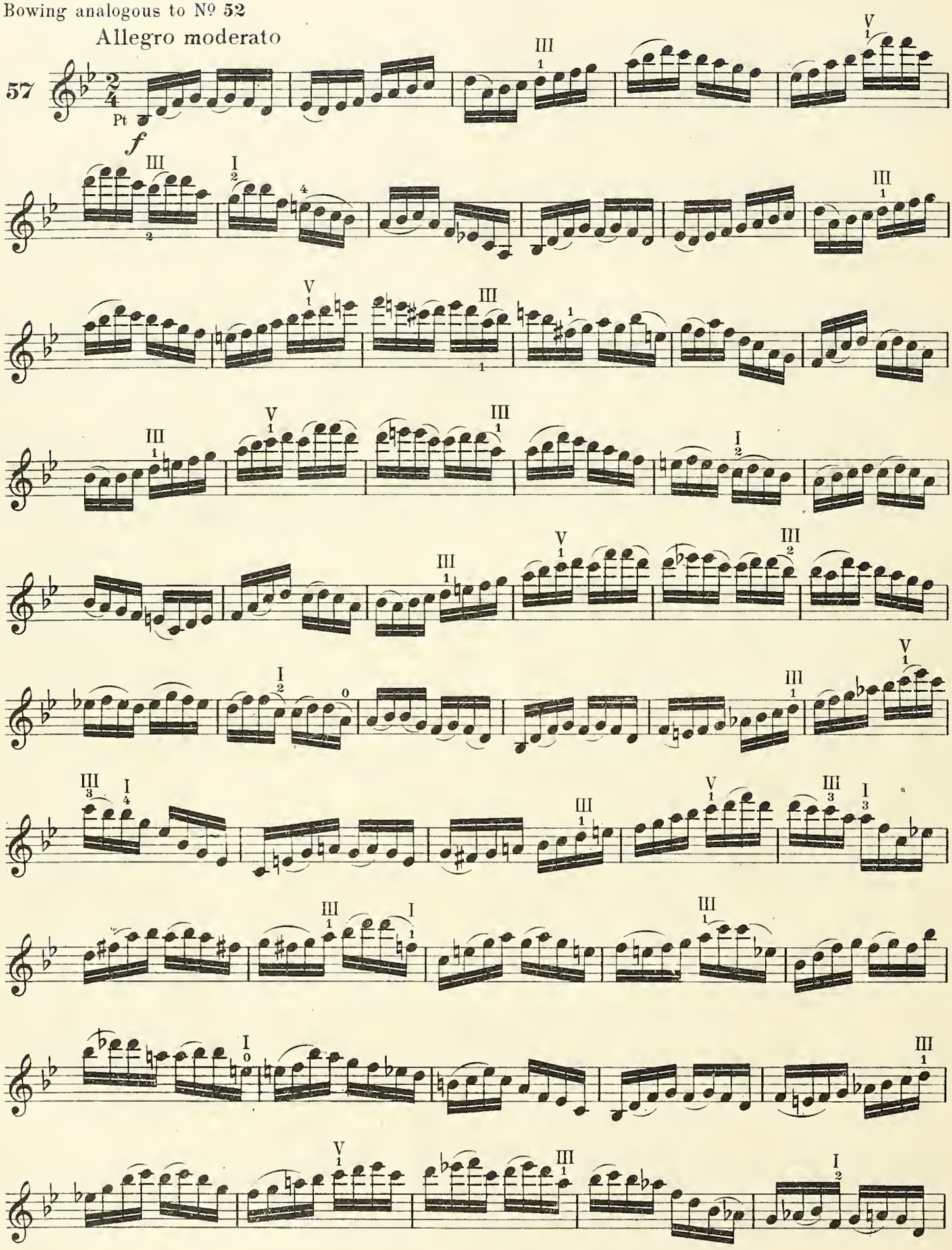
1st, 2d, 3d, 4th & 5th POSITIONS

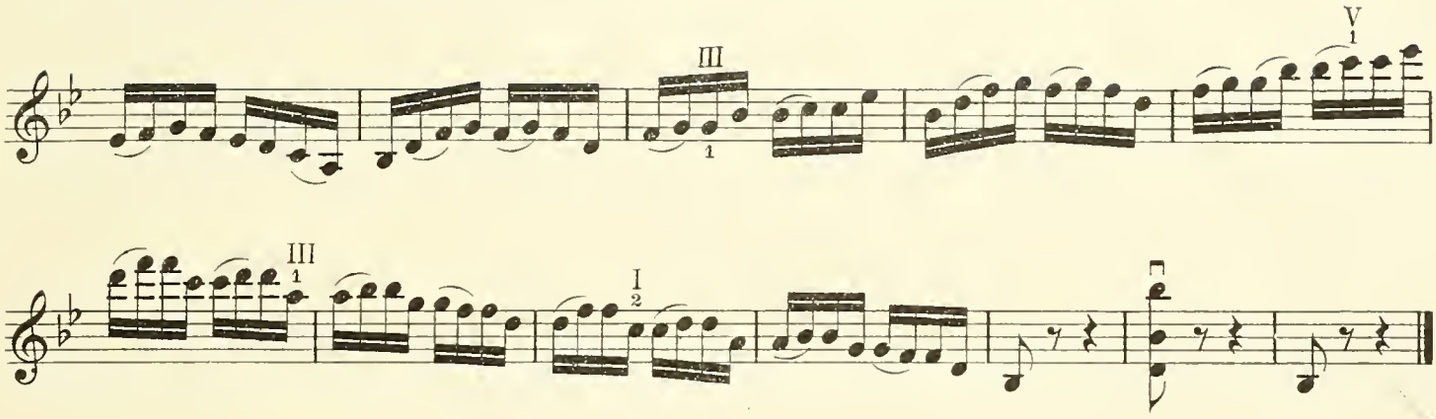




Bowing analogous to Nº 52

Allegro moderato



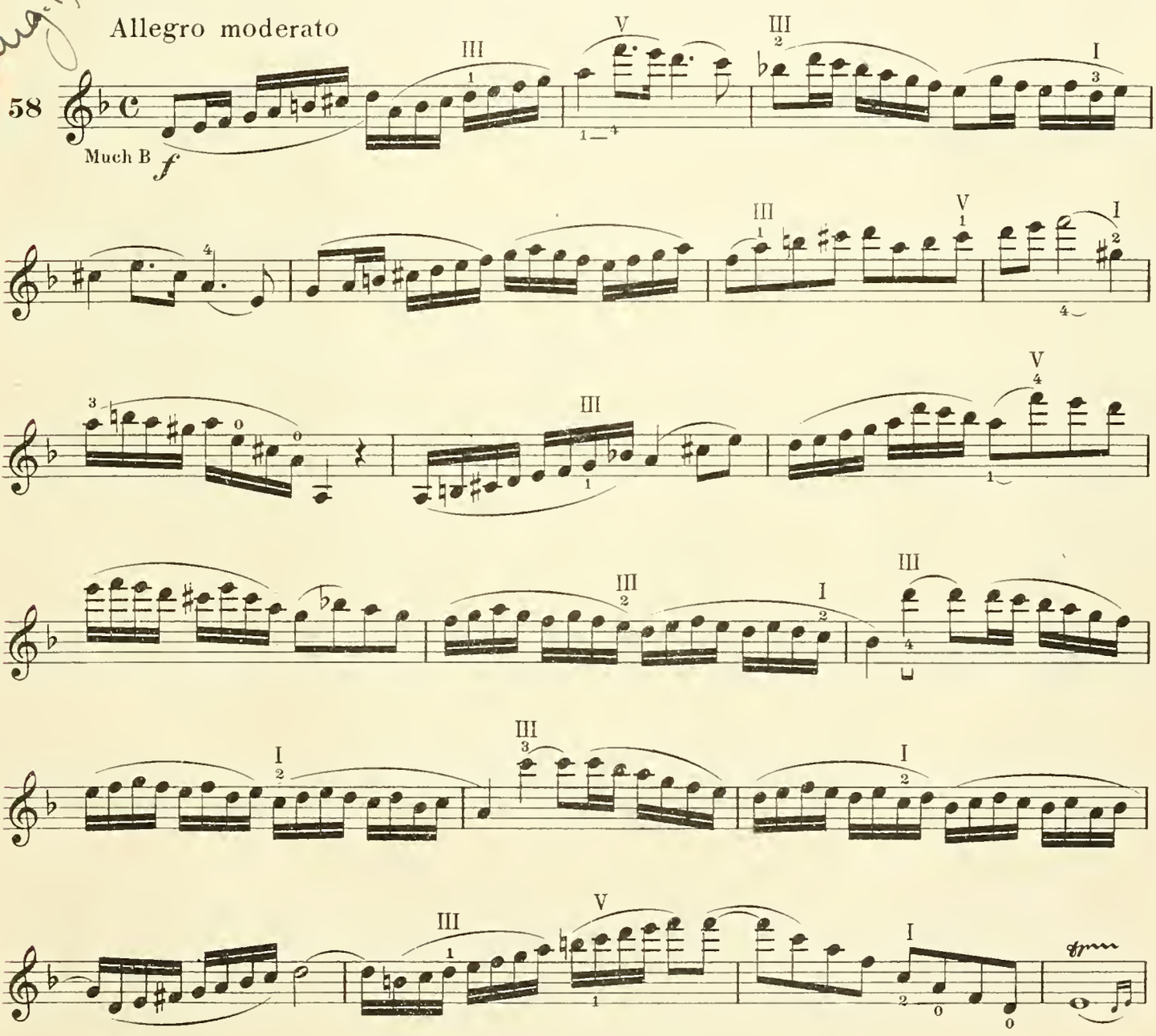


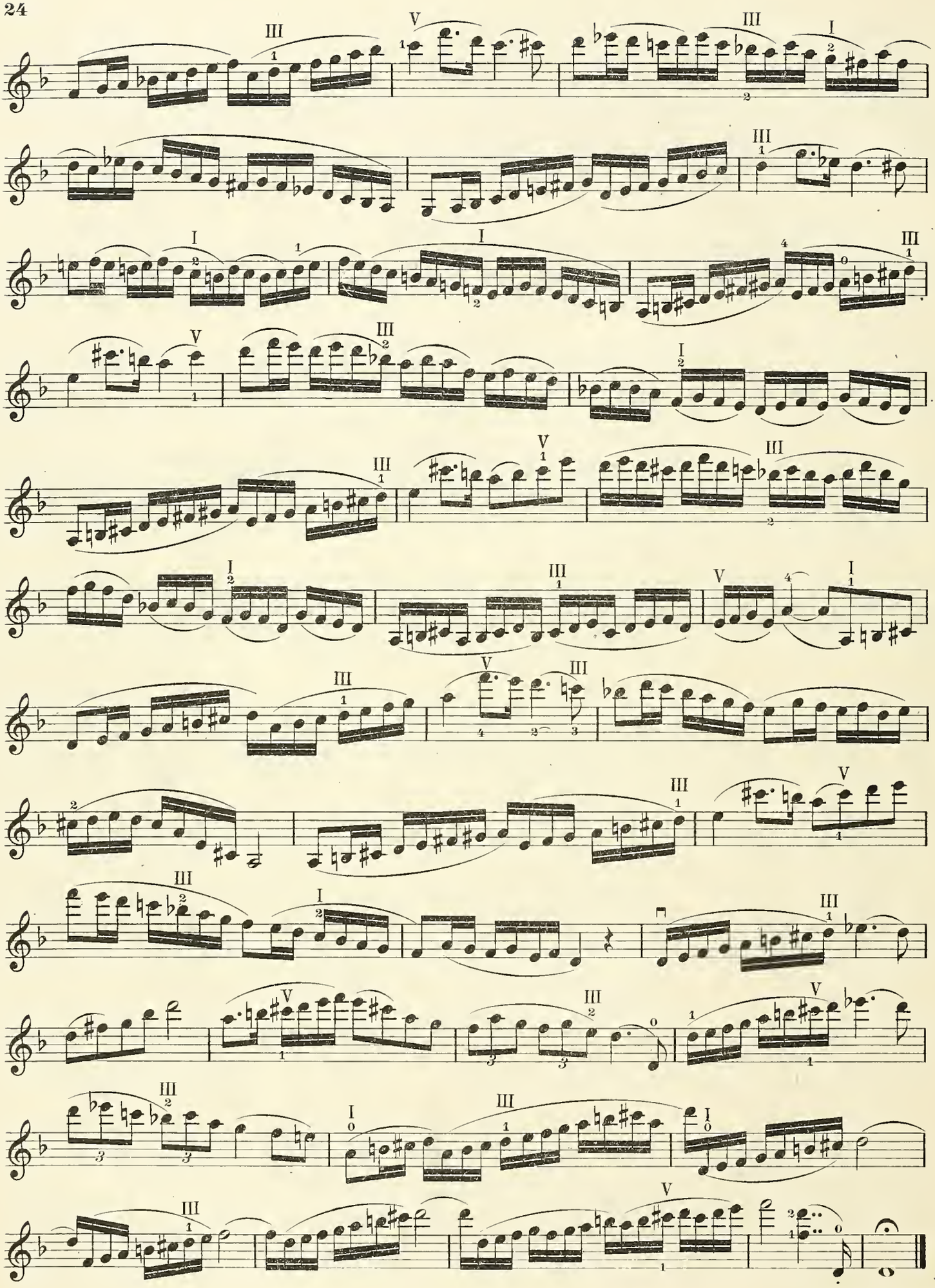
1st, 3d & 5th POSITIONS

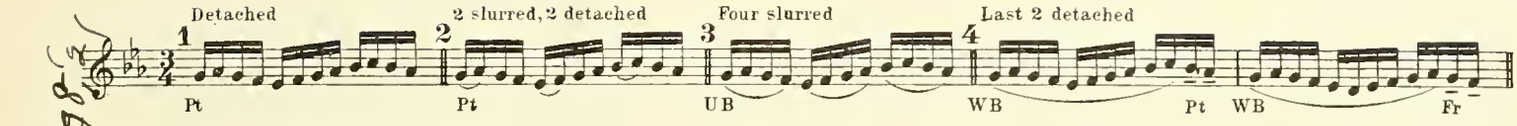
Allegro moderato

58

Much B *f*







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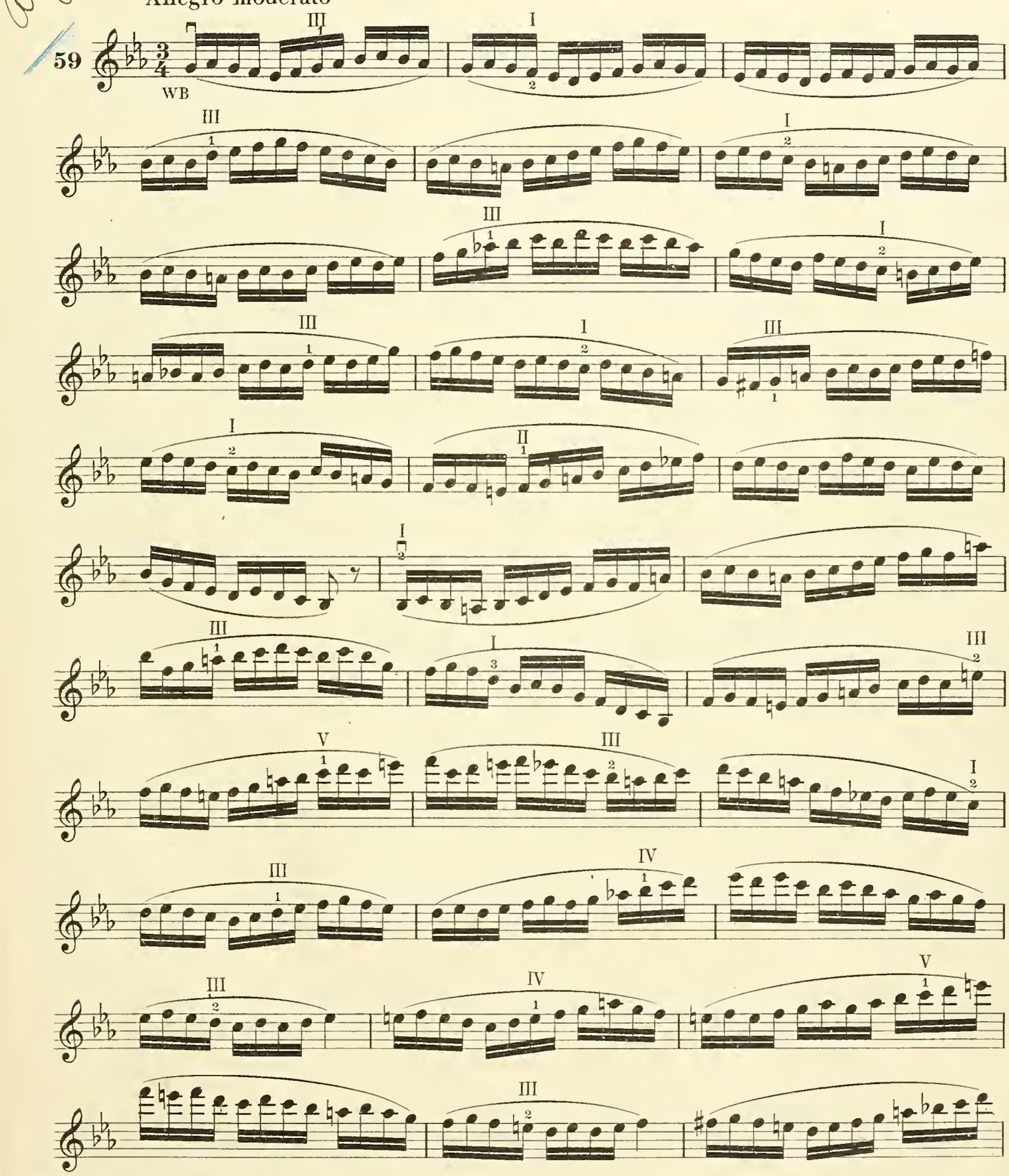

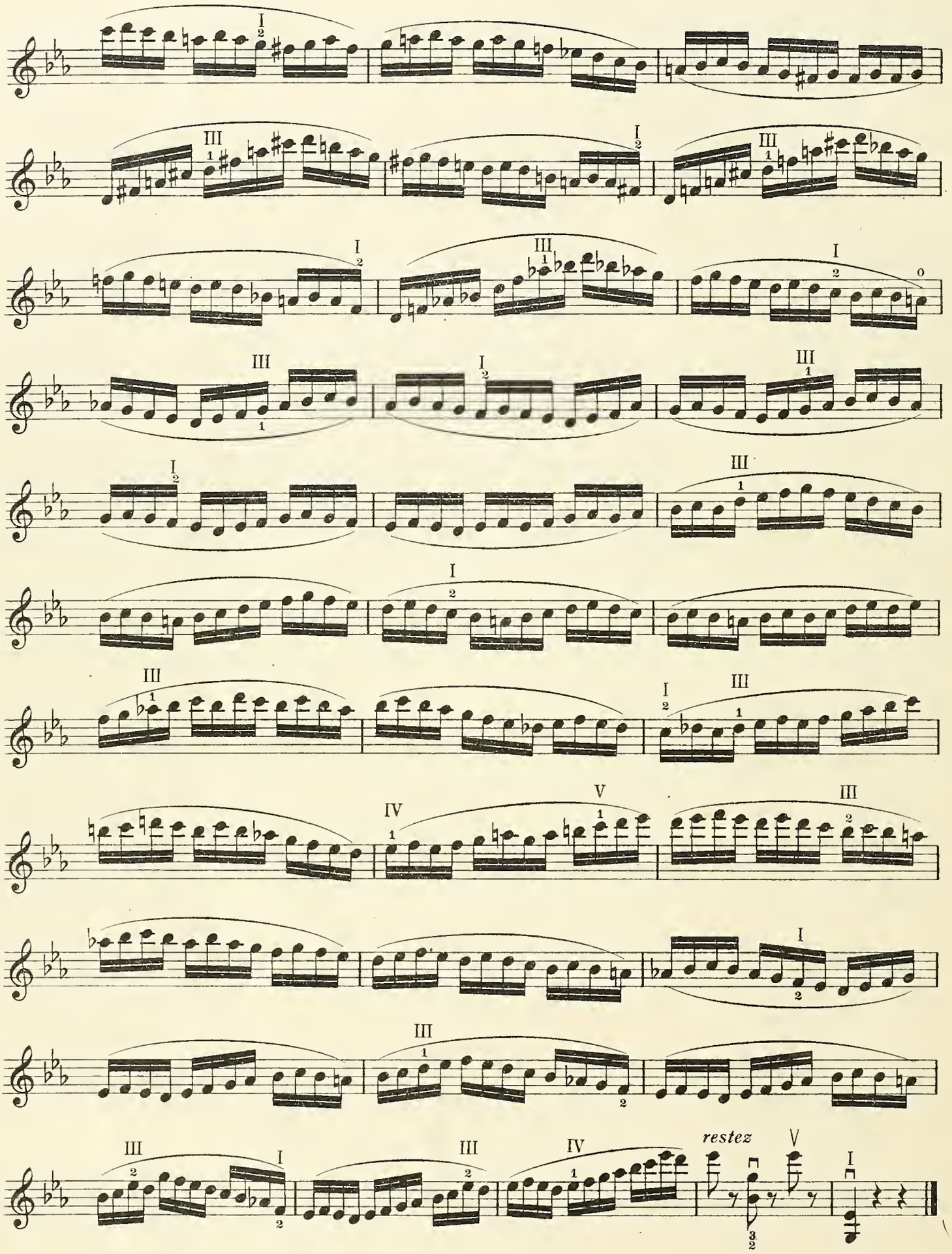
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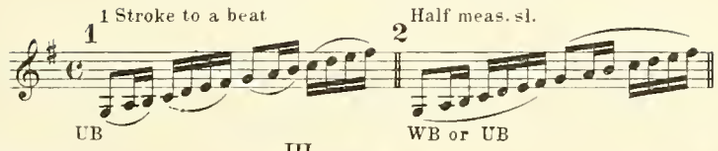

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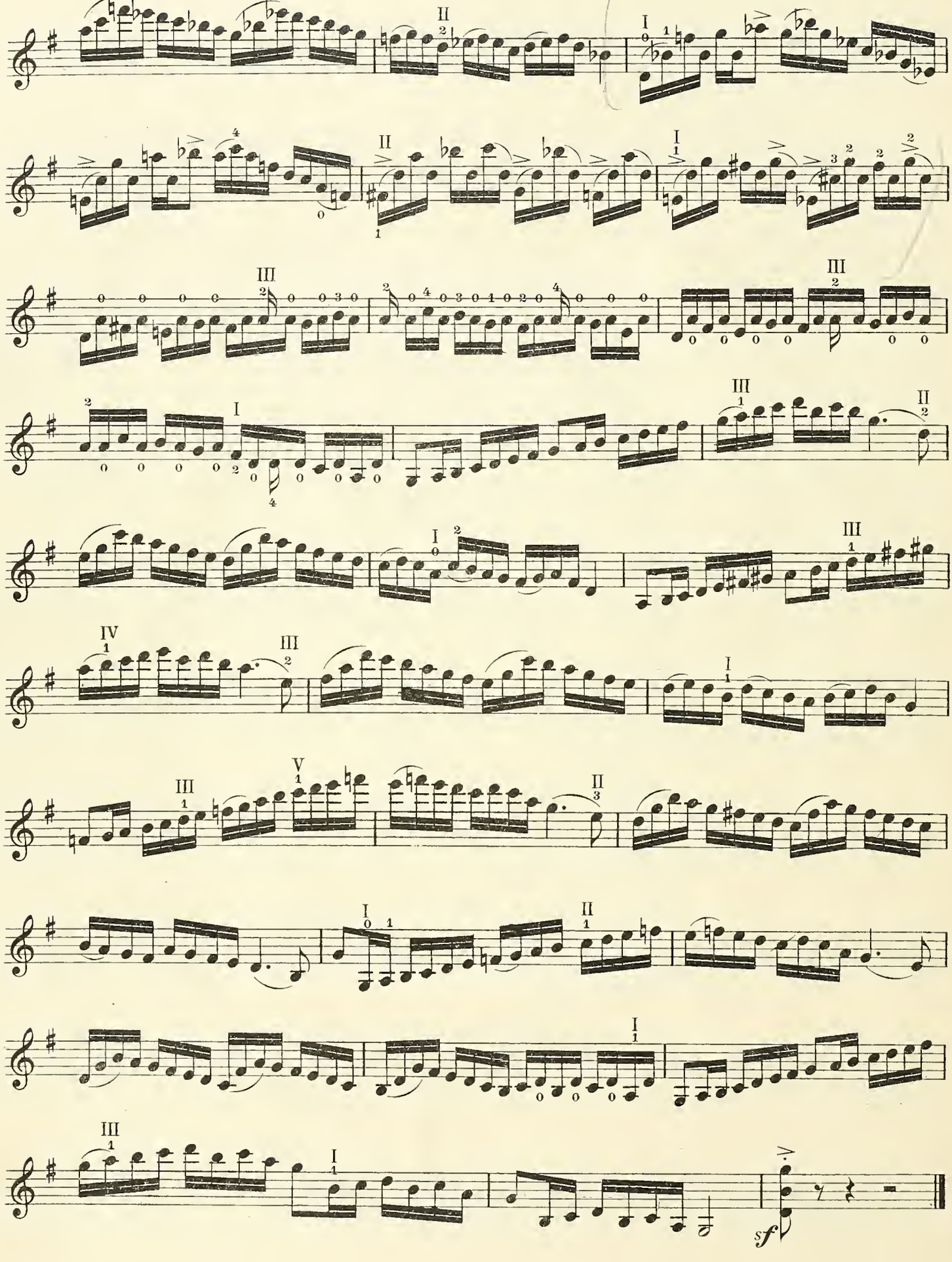
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